

MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 476.



ALBANI.

THE MUSICAL COURIER.
—A WEEKLY PAPER—
DEVOTED TO MUSIC AND THE MUSIC TRADES.
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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Teresa Carreno, Louise Gage Courtney, Salvin,
Kelllogg, Clara L., Richard Wagner, Bocciault,
Minnie Hauk, Theodore Thomas, Lawrence Barrett,
Materna, Dr. Damosch, Rossi,
Albani, Campanini, Edna Booth,
Annie Louise Cary, Constantine Sternberg, Max Treuman,
Emily Winstan, Dengremont, C. A. Cappa,
Leah Little, Galassi, Montegriffo,
Mario-Celli, Hans Balatka, Mrs. Helen Ames,
Charlotte Bohrer, Arbusch, Marie Litta,
Mme. Fernandes, Liberali, Emil Scarie,
Lotta, Ferranti, Hermann Winkelmann,
Minnie Palmer, Anton Rubinstein, Donizetti,
Donaldi, Del Puente, William W. Gilchrist,
Marie Louise Dotti, Joseph, Ferranti,
Geisinger, Mrs. Julia Rive-King, Johannes Brahms,
Fersch-Madi, Hoffmann, Moritz Moszkowski,
Catherine Lewis, Zelle de Lussan, Anna Louise Tanner,
Zelle de Lussan, Louis Blumenberg, Filoteo Grcco,
Blanche Roosevelt, Frank Vander Stocken, Wilhelm Janck,
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Edvard Grieg, Mrs. W. Waugh Lauder, Hummel Monument,
Adolf Henselt, Mendelssohn, Hector Berlioz Monument,
Eugene D. Albert, Hans von Bulow, Haydn Monument,
Lili Lehmann, Clara Schumann, Johann Svendsen,
William Candliss, Joachim, Anton Dvorak,
Frans Kneisel, Samuel S. Sanford, Saint-Saens,
Leandro Campanari, Franz Liszt, Pablo de Sarasate,
Franz Rummel, Christine Desmet, Jules Jordan,
Blanche Stone Barton, Dora Hennings, Hans Richter,
Amy Sherwin, A. A. Stanley, Theresa Herbert-Foerster,
Thomas Ryan, Ernst Catenhagen, Bertha Pierson,
Achille Ernaei, Heinrich Hofmann, Carlos Sobriao,
King Ludwig I, Charles Fradel, George M. Nowell,
C. Jos. Bruchsch, Emil Bauer, William Mason,
Henry Schradieck, Jesse Bartlett Davis, Paderoup,
John F. Luther, Dory Burmeister-Petersen, Anna Laikow,
John F. Rhodes, Gustav Hyllested, Maud Powell,
Wilhelm Gericks, August Hinrichs, Max Alvary,
Frank Taft, Xaver Scharwenka, Josef Hofmann,
C. M. Von Weber, Heinrich Boetti, Carlotta F. Pinner,
Edward Fisher, W. E. Haalam, Marianne Brandt,
Kate Rolia, Carl E. Martin, Gustav A. Kerker,
Charles Rehm, Jennie Dutton, Henry Dusenli,
Harold Randolph, Walter J. Hall, Fritz Giesl,
Minnie V. Vanderveer, Conrad Ansoerg, Anton Bruckner,
Adele Am der Ohe, Carl Baermann, Mary Howe,
Karl Klindworth, Emil Steger, Attalie Claire,
Edwin Klahre, Paul Kalisch, Mr. and Mrs. Lawton,
Helen D. Campbell, Louis Svecanski, Albert Venino,
Alfredo Barili, Henry Holden Hess, Joseph Rheinberger,
Wm. R. Chapman, Neally Stevens, Madge Wickham,
Otto Roth, Dyas Flanagan, Richard Burneisher,
Anna Carpenter, A. Victor Benham, Martin Roeder,
W. L. Blumenschein, Mr. and Mrs. Carl Hild,
Leonard Labatt, Anthony Stankowitch,
Albert Venino, Moris Rosenthal,
Max Bendix, Victor Herbert,
Jules Perotti, Anna Bulkeley-Hills,
Mr. and Mrs. C. Alves.

THE profits of the Carl Rosa English Opera Company are said by the London "Figaro" to have amounted last year to the snug sum of \$43,000. Now, if opera in the vernacular with a good troupe can be made profitable in England, why should it not be possible to make it, at least, self supporting in New York?

A LETTER of Wagner's to Liszt, which has as yet not been published, and which dates from the time of Wagner's unfortunate stay in Paris, contains a sentence worth reproducing. After speaking in a somewhat derogatory manner of the personality of Hector Berlioz, who had up to that time met all Wagner's advances in the coldest and most abnegatory manner possible, he continues by saying: "And yet there are today only three true musicians alive in this world—you and I and he."

LATEST news from St. Petersburg just received by us brings the information that the opening performance of "Das Rheingold" of the triple representations of the entire "Nibelungen" tetralogy, arranged there by Angelo Neumann, met with a most tremendous success. Especial honors were bestowed upon Mr. and Mrs. Vogl, Siegmund Lieban and Emil Hettstedt, the impersonators of the principal roles, who, together with Director Neumann, were many times recalled at the close of the performance.

IN another column will be found Mr. H. E. Krehbiel's exhaustive summing up of the season of German opera which terminated last Saturday afternoon with the performance of "Rheingold" at the Metropolitan Opera House. All cavillers at the wisdom of Mr. Stanton's selection of Wagner's works as the staple musical food for his past season's repertory, will be silenced by the very convincing figures Mr. Krehbiel sets forth in his excellent article. The tremendous popularity, as evidenced by the rush for seats, of the two cycles of performances of the "Ring of the Nibelungen," should alone point out to the rabid anti-Wagnerites that the public verdict is for Wagner's music, which has come to stay with us permanently.

METROPOLITAN OPERA HOUSE TROUBLES.

THE lot of an operatic director who every year, mostly in a very short time, has to create a new ensemble, as Manager Edmund C. Stanton, through force of circumstances, is in the necessity of doing, is certainly not a very happy or an enviable one. From all parts of Germany and Austria he has to gather his singers, and oh, how often with ungrateful results! We are led to make these observations by the particular attitude Mrs. Lehmann-Kalisch and Mr. Kalisch have of late found wise to assume. We do not care now to speak of Max Alvary, who has a right to enjoy the favor of the public to his heart's content, nor do we blame him for not accepting an offer for a re-engagement which does not meet with his expectations or demands; nor can we blame Mr. Stanton for not wanting to be dictated to by his singers; nor will we, lastly, notice the attacks on the management by the "Herald," for that paper has so far only been known for antagonism to the German opera, and therefore has least of all a right to presume to interfere with matters at the Metropolitan Opera House. Moreover the "Herald's" over puffery of Alvary at the expense of everybody else, and in a truly sensational manner, has disgusted even the tenor's own friends and admirers. Alvary is an able and conscientious artist whose stage appearance is decidedly prepossessing, but whose vocal abilities are after all absolutely limited. He is by nature a lyric and not an heroic tenor, and nature does not allow herself to be corrected even with the utmost human efforts without punishing the corrector.

If we now think of the pecuniary remuneration these artists receive a reasoning person is bound to ask himself where is this thing to end. The colossal demands in the way of salary which singers like Lilli Lehmann, Perotti, Alvary and others are making will keep on increasing with their belief that they cannot be replaced and this matter of over demands on the part of the stars will finally work the ruin of German opera just as it has been one of the causes of the decease of Italian opera.

The only absolute safeguard against such a future state of affairs, as far as New York's opera house is concerned, is to be found in the cultivation of home talent, who must be educated not only in the art of singing and in music, but who, through witnessing the performances at the Metropolitan, must learn from seeing others. THE MUSICAL COURIER is the only paper which so far has pleaded with warmth for the establishment of a conservatory in connection with our opera house. If this

important advice be followed we shall in future not be dependent upon irate prime donne who are at the same time possessed of husbands who have a tenor voice, nor upon tenors themselves, be they lyric or heroic or otherwise.

CURIOSITIES IN CRITICISM.

ROSENTHAL played in Baltimore last week. The Baltimore "American" published a curiosity in the shape of a musical criticism of his first appearance on Thursday last, which stated that

The four selections which Mr. Rosenthal performed were by four composers, viz., Chopin, ballad in A flat; Rosenthal-Davidoff, "At the Spring"; Liszt, "Tarantelle," and "Don Giovanni" fantasy. His selections and execution alike show him to be a particularly technical player, brilliant and capricious, rendering everything totally *ad libitum*. He throws his hands above his head, and although the clash of his finger nails can be heard on the ivory keys, the power produced is not in proportion to the length of the stroke. If he plays Beethoven he will be obliged to show himself in quite another manner. He was enthusiastically applauded after the "Don Giovanni" number, and violated the rules of the society by playing an encore, which the multitudinousness of the audience insisted on, merely to show its power, and which the player accepted as the natural tribute to his vanity.

Mr. Kreissler's share of the concert consisted in a Schubert "Ave Maria," Wieniawski "Valse Caprice" and Faust fantasy; cradle song by Alard and "Perpetual Motion" by Paganini. His tone is full and rich, and his execution delicate. For a young man he gives great promise; but those who have heard Wieniawski and other masters render these same numbers will not fail to notice the great contrast in the matter of power and feeling. There are many other things he could play and suffer less by comparison.

This criticism is in excellent taste and shows that the critic is as well informed on the particular idiosyncrasies of Rosenthal as he is on the general subject of music. "Rendering everything totally *ad libitum*" is a decidedly happy form of expression, lucid and clear and particularly instructive. The fact that Rosenthal's cuff buttons once in a while struck the keyboard was misinterpreted by the critic, who is probably of an aquatic turn of mind, for he must have meant centre-board, as he says that "the power produced is not in proportion to the length of the stroke." Our Baltimore critic made a slight error also in stating that Kreissler played a cradle song by Alard. He really played the Chopin piano nocturne op. 9, No. 2 transposed for violin. But then an Alard cradle song and a Chopin nocturne are about the same thing to our Baltimore critic, who justifies himself by saying that as both of these gentlemen resided in Paris, such an error is excusable.

When he compares Kreissler with Wieniawski, he forgets, in the first place, that Kreissler is playing on a cheap fiddle, while Wieniawski played on an Italian masterpiece in Baltimore, and that while Wieniawski was a developed artist up in the thirties, Kreissler is a naughty lad who is just entering upon a career—unless his mother prevents it.

The following night the pianist and violinist gave a recital. The esteemed critic of the Baltimore "American" started his remarks on the recital with a general proposition:

After Boston, more piano music is played in Baltimore than any other city in the country, and an artist does himself injustice here unless he selects and plays his best. Mr. Rosenthal's most musical number was the little Chopin nocturne in D flat, which he rendered deliciously. The study in thirds, his own composition, exhibited his marvelous command of thirds, as well as thirds. The familiar Liszt "Hungarian Rhapsody," which he has abridged rather than arranged, was given with his accustomed power and brilliancy. Among recital patrons, no work is more familiar than this rhapsody, and if they hear it at all, they generally prefer it as Liszt wrote and taught it. His last number was the "Hexameron," which is nothing less than a musical comedy or burlesque on the old Italian duet from Belisario, treating the old theme after the styles of six different composers—Chopin, Liszt, Thalberg, Herz, Czerny and Pixis.

There is, of course, more piano music played in New York in a month than in Baltimore during a season, but a slight mistake of that nature should be forgiven. As to recital patrons preferring Liszt's "Hungarian Rhapsody" in the original, we refer our critic to the fact that nearly every piano virtuoso arranges it to display his own individual preferences in technic. It will also be news to learn that the "Hexameron" is nothing but a burlesque taken from Belisario. A critic who does not know the old "Puritani" duet is just the kind of a critic the Baltimore daily papers delight in.

However, to the point. It is generally conceded by Baltimore musicians that these two articles on Rosenthal's playing are among the most unjust that have ever been printed about any artist who visited that city. The good people of Baltimore should also know what motive was at the bottom of that senseless criticism, mixed with bitterness. The person who wrote the notices is a quasi-musical manager. He was negotiating with Rosenthal's manager for a recital or performance in Baltimore, under his (the critic's) management. The negotiations fell through and Rosenthal appeared under different auspices. To vent his disappointment he wrote those notices. Thus is musical criticism in Baltimore made subservient to individual interests.

We publish this for the benefit of General Agnus, of

the Baltimore "American," who, if he knew it, would not permit the columns of his paper to be used for such sordid and unjust purposes.



THE RACONTEUR.

THE week has been a lively one, anyhow, for Max Alvary, who has tasted of the fascinating but dangerous plaudits of our very fickle (alas, that it must be written) New York audience.

Last season it was Lehmann and Niemann's turn, now Alvary's name is threatening seriously to push baseball news in the background in the columns of our great dailies, and Samoa has become a thing of the past as a matter of daily discussion.

The town has become *Alvaryized* and fair maids and matrons fought last Saturday afternoon at the stage entrance to the Metropolitan for the honor of kissing the radiant and handsome tenor.

Yes, it must be confessed, Max is a handsome fellow, of the most winning address and courtly manners.

You all remember him three years ago when he had a very small part in "Tannhäuser," and yet I know of infatuated girls then who waited until he made his appearance in the second act, just to see that graceful salute he gave the Landgrave and his guests.

The pictorial genius of the elder Achenbach has been inherited by his son, whose histrionic ability can be termed picturesque rather than plastic.

In the meantime Chevalier Stanton sits in the midst of an army of typewriters, and with his head in an ice compress answers fair and unfair correspondents, who put to him the burning question: "Will Alvary be with us next season?"

The formula to every question is, "I don't know," with a strong undercurrent of "It's nobody's business" attached.

Seriously, not even Campanini in his palmy prime was so fought for and fêted as the young Alvary. And the end is not yet.

In all probability this sporadic outburst will exhaust itself as quickly as it formed, and will leave the subject of it as high and as dry as another tenor's high C.

The little wizard of the keyboard, Von Bülow, has arrived and the town, musical and otherwise, is very much aware of it.

Fancy Hans Guido going anywhere without everybody in the immediate vicinity not being cognizant of his electrical presence! He will probably give St. Peter a *shock* when he clamors at the gates of Paradise after his demise.

But I won't anticipate.

At all events, it was worth the price of admission to watch the little man last Saturday afternoon at the performance of "Rheingold," when the orchestra gave him a "Tusch," or fanfare, as we call it.

The worthy Doctor was in the James Gordon Bennett box, and his look of astonishment was a study. "Do they mean me?" his intellectual features said plainly (as if he didn't know), and his usual expression of acerbity was replaced by a gracious smile, and the whilom son-in-law of Franz Liszt bowed his acknowledgments.

Speaking of this musical form of honoring a distinguished guest reminds me of the time when I was in Cologne, in 1873, on the occasion of a concert given by Richard Wagner on his visit to that city. The orchestra, despite the

determined hostility of the city Capellmeister, Ferdinand Hiller, toward Wagner and his music, determined to honor their illustrious guest at the first rehearsal by a "Tusch," and as the "Kaiser March" was first on the program (which was to be directed by Richard in *propria persona*) they tuned the tympani in B flat and F, and were ready to give cut the fanfare in B flat major.

But they were forestalled by Wagner, who, gliding in in an unexpected way, took his place at the conductor's stand and said: "Gentlemen, the best way we can speedily become acquainted with each other is to go to work;" and forthwith rapping, waved his baton, and what was his astonishment to hear a mighty "Tusch" instead of the "Kaiser March," for the musicians, taken aback by the suddenness of the composer-director's appearance, lost their heads and forgot all about the "Kaiser March."

This is the first case on record of a composer directing his own "Tusch."

Music halls have become an epidemic, and Mr. Agramonte threatens us with a new opera comique. The more the merrier.

The "Fremdenblatt," of Vienna, made a queer break the other day by announcing a representation of "Mephistopheles," an "opéra by Boito," would take place. Severe on Boito, all the same.

Harry G. Thunder, who is a very talented young organist and pianist, of the Quaker City, has certainly a good name for an organist.

I remember the time when there was a basso in his late lamented father's choir named Rohr, and now a piano teacher has turned up in the West named Estelle U. Thrumm. What's in a name?

An alleged musical contemporary speaks of a recent performance of the Ninth Symphony, in this city, thuswise: "Mr. Walter Damrosch did his part with earnestness, and it was evidently not his fault if the symphony was not as successful as could have been desired." Whose fault was it, then? Alas, not poor Beethoven's!

Mrs. Pemberton-Hincks, whose singing of Creole songs has made her such a welcome visitor in New York, is a sparkling brunette and a charming and cultivated lady from Louisiana, whose musical gifts are so great as to earn her the name of "The Carmen of New Orleans."

"The Raconteur" recently received the following interesting communication, which is worthy of perusal:

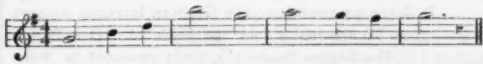
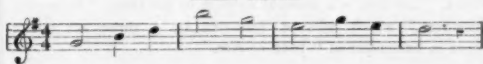
I have seen various attempts to trace to its source the once famous air "John Brown's Body," but I do not remember to have seen any that were satisfactory. I think Stephen C. Foster, of Pittsburgh, is fairly entitled to the honors of paternity in this case. If you will compare the lines inclosed you will see that it is merely a variation on Foster's pretty but over sentimental air, "Ellen Bayne."

Foster again came to the front in the last campaign, the air "Massa's in the Cold, Cold Ground" having been pressed into the service to declare the same terrible fate for Mr. Cleveland. The defective American ear for melody, however, led to an alteration of the last bar but one—slight in itself—which took all the virtue out of the air and gave it a commonplace ending.

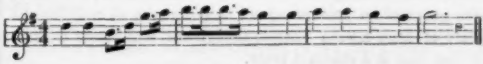
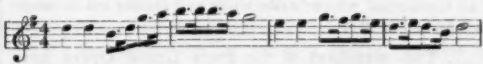
Yours truly,

M.

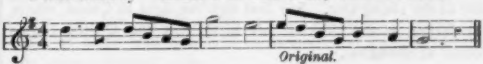
ELLEN BAYNE.



JOHN BROWN.



Final Bars of "MASSA'S IN THE COLD, COLD GROUND."



Original.

Final Bars of "GROVER'S IN THE COLD, COLD GROUND."



Change for the worse.

Excuse the political tinge of the words.

|| A Minneapolis musical journal remarks: "We hope the time will soon come when our orchestra will be able to

present all of the symphonies of Haydn, Mozart and Beethoven without giving offense to the auditors." We hope so, not only in Minneapolis but also in New York, for, be it said with a great big blush of shame mantling our metropolitan cheeks, several symphonies this season did give offense to their auditors, and it was not the composer's fault either.

How's this? Miss Mezzo—I hear the soprano at St. Basil's Church has lost her baby?

Rival Soprano—Is that so? She must have sung to it.

Don't forget Friday evening at Steinway Hall, Joseffy and Rosenthal. No dream, remember, but earnest reality.

Latest from London "Figaro."

Mr. Sims Reeves once more appeared at the Ballad Concerts last week. But he was still hardly in good voice.

The Scottish composer, Mr. MacCunn, is, it is alleged, contemplating a grand opera, a part author of the libretto of which is Mr. W. Barrett.

Mr. Stanley yesterday definitely decided to leave England next month for a tour in Australia, returning in October.

Italian opera does not appear to be in a particularly flourishing condition even in the land of its origin. At one of the opera houses, Rome, this season, a certain number of performances have been given, and a heavy subsidy of nearly £6,000 has been paid. The whole affair has, it is said, now come deplorably to grief. The unfortunate artists, together with the orchestra and chorus, finding themselves in arrears of pay, waited upon the Syndic of Rome and begged him to try and organize a series of performances for them on the community principle. Mr. Cotogni, the tenor, Mrs. Thedorini, and the conductor, Mascheroni, agreed to help their less wealthy brethren, and to take part in any performance which might be organized up to Easter. The Government and the Italian royal family likewise consented to contribute rather over £1,000 by way of capital. But at the last moment the plan fell to the ground owing to difficulties which it was impossible to surmount. The municipality of Rome have, therefore, voted a grant of a small sum to the unlucky supernumeraries, band and choristers. Happy "Land of Song!"

It is possible that very few people will recollect Mr. Catelin, who in the days of the Empire was a famous tenor at the Théâtre Lyrique, and only the sad circumstances of his death will again call him to notice. He was found on Friday in a miserable and almost unfurnished room in the Rue de la Harpe, Paris, which he had inhabited sixteen years, and, according to the medical testimony, the chief cause of his demise was absolute hunger. Yet in a dilapidated bureau were found bank notes and other securities to the value of upward of £1,200. It appears that after he left the stage Catelin became a miser of a most uncompromising sort. He had been granted a pension by the Association of Dramatic Artists, and for many years past he had saved the whole of it, obtaining what food he could get by begging. As he was just over sixty years of age it seems a pity that such a man, who obviously suffered from brain disease, should not have been better taken care of.

The tenor Gayarré has reason to be aggrieved at the conduct of the Paris "Ménestrel." That paper announces that Mr. Maurel has been engaged for thirty-five performances at the River Plate at 500,000 (I suppose of francs) for the season, but that Mr. Gayarré has just refused 1,000,000 for a season at Buenos Ayres. The figures are, of course, all wrong, and "Le Ménestrel" richly deserves condign punishment. The offer really made to Mr. Gayarré was 2,000,000 (or thereabouts) per month, coupled with the presidency of the Argentine Republic and the reversion of the kingdom of Servia.

Mr. Vincenzo Benedetto, described as a male soprano, made his début at the Moore and Burgess Minstrels on Monday. In the afternoon he wore female costume, and is said to have resembled an exceedingly pretty girl. At night he adopted the ordinary evening dress of male civilized life and sang "Ernani involami" and Gounod's "Berceuse." His voice, whether gained by long practice or otherwise, is a mezzo soprano of very wide compass, and some notes are of excellent quality. But, on the other hand, the young gentleman has evidently been indifferently taught, and on the first night he sang out of tune. He has now, it is said, greatly improved. A male soprano is in itself a curiosity, and the newcomer will doubtless attract a good many people to St. James' Hall. It may be remarked that the true male soprano has only twice been heard in England during the present century—first, in the case of Velluti, who retired about sixty years since, and afterward of Pergetti, who sang once at the Società Armonica and afterward disappeared. The Sistine choir at Rome still has one or two specimens of the male soprano, but the voice is no longer to be cultivated, even in the Eternal City, the adult being replaced by boys, on the plan adopted in English cathedrals.

PERSONALS.

MR. PHILIP HALE'S ENGAGEMENTS.—Mr. Philip Hale, the conductor of the Schubert Club of Albany, has accepted a call to play the organ and direct the choir of the First Religious Society, of Roxbury, Boston, and although he will reside in the latter city he will continue to direct the Schubert Club of Albany.

HE IS SOON TO LEAVE US.—Max Spicker will start in a fortnight on a recreation trip in Europe. He will be back, however, in time for the concerts at Brighton Beach.

W. J. LAVIN.—Mr. W. J. Lavin, the young and talented tenor of the Emma Juch Concert Company, will sing the "Golden Legend" and Gade's "Crusaders," in Montreal, the latter end of next month, and in "Elijah," in Chicago, April 30.

DORA HENNINGS.—Dora Hennings - Heinsohn, Cleveland's favorite soprano, is very successful as a vocal teacher in her native city, giving over forty lessons a week. Mrs. Heinsohn will in all probability go to Germany soon, to remain a number of years.

A DISCOVERY OF MR. HINRICHS.—Gustav Hinrichs, richs, the enterprising manager of the New American Opera Company, has discovered a remarkable tenor voice in the person of a Dr. Reilly, a pupil of Charles Adams, of Boston. Dr. Reilly can out-Perotti Perotti in the facile ease with which he scatters his high C's.

BUCK'S SUCCESS.—As we announced in last week's issue the Brooklyn composer Dudley Buck's cantata, "The Light of Asia," was produced in London, on Tuesday evening of last week, by the Novello Choir. A cable dispatch says that it met with great success.

TWO LETTERS OF VERDI.—Two of Verdi's early letters have just come to light. The first is dated October, 1836, and is addressed to Massini, director of the Philharmonic Society of Milan. In it Verdi begs Massini to use his influence to get him a post in the chapel at Monza, declaring that "by nature he was inclined toward the music of the Church." Happily he did not obtain the berth, or the composer of "Aida" might still be writing masses. The other letter is dated twelve months afterward, in which he begs his friend to get him an introduction to Merilli, whom he hoped would produce his opera, "Oberto di San Bonifacio." Verdi was then a conductor at Busseto, where he was earning the munificent salary of 300 frs., or otherwise \$60, a year.

BETZ AND BAYREUTH.—Franz Betz will sing at Bayreuth this summer the parts of "Hans Sachs" in "Die Meistersinger" and of "Kurwenal" in "Tristan und Isolde," for the impersonation of both of which he is justly celebrated.

NOT A LEATHER MEDAL.—The Duke of Saxe-Altenberg has decorated the well-known musical *littérateur*, Dr. Adolph Kohut, of Dresden, with the medal of merit for art and science.

GÖTZE'S THROAT.—It was reported in one of the daily papers last week that Emil Götz, the great tenor, was suffering from cancer, and that he consequently had lost his voice forever. In refutation of this statement we learn from the most direct and reliable sources that Götz, who is still under treatment for his throat with Professor Burger, of Bonn, has almost entirely recovered, and that he intends making his rentrée at the Cologne opera house on September 1.

HEGNER RETIRES BEFORE HOFMANN RETURNS.—Little Otto Hegner is about to return to Bâle for the purpose of further study with Hans Huber. He is not likely to return to England this year, as in all probability little Josef Hofmann will next autumn take his place in London.

IS SHE LEGALLY MARRIED?—A cable dispatch to the "Times" from Paris, dated March 20, says that the Paris "Figaro" announces that the public prosecutor intends to apply for the annulment of the marriage of Prince Alexander of Battenberg to Marie Loisinger, the opera singer, on the ground that the prince induced the mayor of Mentone to perform the ceremony by fraudulent declarations.

BÜLOW AND BRAHMS LEAVE BERLIN.—It seems somewhat late, now that Dr. Hans von Bülow has safely landed in this country, to tell of his departure from Berlin, but the incidents of the evening of the 12th inst. at the Lehrter railroad station in Berlin ought not to be passed over without notice. The entire Philharmonic Orchestra, the directors of the Philharmonic Society, Johannes Brahms and a tremendous number of musicians, amateurs and their ladies were present and gave the great little doctor an ovation such as even he, accustomed as he no doubt has grown to be to such matters, has not before witnessed, and which affected him visibly. This happened at 11 o'clock. One hour later Johannes Brahms also left Berlin for Vienna, and scenes of like enthusiasm were enacted. A laurel wreath was handed him by the Philharmonic Orchestra, and the members indulged in a *Salamander* which, as the "Berliner Boersen Courier" states, had all the appearances of great "virtuosity." Brahms thanked with a few words, and concluded with "Auf ein baldiges Wiedersehen!"

ARVESCHOU.—Mr. Albert F. Arveschou, the Norwegian basso cantante, who was heard last week in several con-

certs, is the possessor of a rich voice of much sympathy, and sings with unusual fire and intelligence. He is the bass of St. George's Church.

A TALENTED SOPRANO.—Miss Augusta Ohrstrom, the young Swedish soprano singer who sang last Thursday evening at the Polyklinik benefit for the first time in New York, made a very favorable impression by her interpretation of Gounod's aria from "Reine de Saba."

FRANZ ERKEL, the gray headed conductor of the Pesth Opera House, was decorated by the Emperor of Austria with the Order of the Iron Cross, III. Class.

COURT CONDUCTOR LEVI, of Munich, has just been nominated general director of the Royal Bavarian Court Orchestra, a title which was created for him, as it has not heretofore been bestowed upon any other Bavarian conductor.

MARCELLA SEMBRICH is in Berlin, where she will shortly give a concert at the Philharmonic Hall. The great cantatrice intends to leave Dresden in the fall and to make Berlin her future home.

ARTHUR FRIEDHEIM recently played with great success at St. Petersburg in a charity concert conducted by Anton Rubinstein. The Czar was present and paid the talented Liszt pupil the compliment of a short interview, in which His Majesty expressed a desire of again hearing Mr. Friedheim play, and it is more than likely that the pianist will give several concerts in the capital of Russia.

FRANZ RUMMEL'S success at Copenhagen on the 9th inst., when he made his first appearance there, is best described through the fact that he was recalled eight times and had to play an encore, despite the length of the program, which contained Beethoven's G major and the Schumann concerto and a number of unaccompanied solo pieces by Schubert and Chopin. The Court of Denmark was present at this concert from beginning to the end and His Majesty the King led the applause. Johann Svendsen conducted the orchestra.

FOREIGN NOTES.

....Robert Goldbeck, so well known in New York, is to give his opera "Newport," in recital form, at Devonshire House, April 9, under the auspices of His Grace of that name.

....The "Times" said last Sunday that Alfred Cellier's new comic opera to follow "Dorothy" has been named "Doris." "Delia," a new comic opera by Bucalossi, seems to have scored quite a success in Liverpool.

....At the fifth symphony concert by the Dresden Royal Court Orchestra, Felix Draeseke's new symphonic prologue to Calderon's "Life a Dream" was produced for the first time and met with applause and favorable criticism.

....A Norwegian singers' trip to Paris is to take place during the time of the exposition. One hundred picked male chorus singers will be formed into a club which will give two concerts at the Trocadero, under O. Gröndahl's direction.

....The cable announced last Sunday that at Kroll's Theatre, in Berlin, Miss Marie Van Zandt made a great hit there in "Lakmé" on Wednesday. The theatre was crowded with the élite of Berlin, who gave the American singer a cordial reception.

....The London "Figaro" says: "Mr. Edgar Had-dock announces that at his concert at Leeds on the 25th inst., he will play upon the 'Emperor' Stradivarius, which, it is said, has not been heard in public for nearly fifty years, and is worth 2,000 guineas."

....Owing to the success of "Pickwick" Mr. Burnand intends to collaborate with Mr. Solomon in a series of works. The first is a musical version of the farce "Domestic Economy," which will be followed by a three act comic opera in burlesque of "Joan of Arc."

....It destroys confidence in German libretto writers to learn from French critics that the book of "Der Bettelstudent" ("The Beggar Student"), lately produced in Paris as "L'Etudiant Pauvre," is almost identical with the story of "Le Guitarero," which Scribe wrote and Halévy set to music as long ago as 1841.

....The managers of the Paris Grand Opera have been guilty of an astounding act of generosity in doubling the salary of Miss Emma Eames, though she was bound to them for one year at a contract price.

Messrs. Ritt and Gaillard evidently wish to be on the sunny side of the rising star. She first saw the light in China, where her father, at the time of her birth, was the United States consul at Shanghai.

....Messrs. Breitkopf & Härtel, of Leipzig, have announced the forthcoming publication of a work highly interesting to musical antiquarians. It is entitled "Musical Paleograph; a Collection of Photographic Facsimiles of the Principal Manuscripts of Gregorian, Ambrosian, Gallician, and other chants published by the Benedictine Monks of Solesmes." The first works photographed will be a tenth century quarto manuscript, which, however (at \$5 per annum), will not be finished for two years.

....A performance to celebrate the expiration of the

copyright possessed by the heirs of the late Mr. Bartholomew and Mendelssohn, will be given of "Elijah" in the Crystal Palace, London, next June. Albani, Patey, Lloyd and Santley and a band and chorus of 3,000 performers will take part under Mr. Manns. This will be the first performance of the work under such conditions within the memory of most of the present generation. The only other one was twenty-nine years ago, although in 1867 selections were given, followed by a miscellaneous concert.

....Among the effects of the composer Balfe, sold last week in London, was a gold medal given to him in 1843 by Louis Philippe; a silver medal from Alexander II. of Russia, presented in 1859; a gold snuff box from Balfe's London friends, in 1838; a silver gilt box, the lid chased with the meeting of the Pickwick Club, presented to Balfe by Charles Dickens; the cross of the Legion of Honor, from Napoleon, in 1870, and a silver tea service, presented to the composer on the night of the hundredth performance of "The Bohemian Girl," at Drury Lane, in 1844. Among many other items is the original score of "Il Talismano," in the handwriting of the composer.

The Opera Season Ended.

Popularity of Wagner's Works.

THE sixth subscription season of grand opera at the Metropolitan Opera House (fifth in German) closed on Saturday, March 16. The five representations which took place last week were not included in the subscription, but of course they form a part of the season. Originally it was the purpose of the directors, as appears from the prospectus issued last fall, to give forty-seven subscription nights and sixteen matinees, between November 28 and March 16. The last two weeks were set apart for two consecutive representations of the dramas which constitute Wagner's tetralogy, "The Ring of the Nibelung." The difficulties involved in an effort to compass the tetralogy in a week, and other circumstances, compelled an extension of the season for one week, much to the advantage of the enterprise. The final record indicates that fifty evenings and eighteen afternoon representations took place between November 28, 1888, and March 23, 1889, inclusive. Sixteen works were performed, the order of their production, the date of their first representations and the number of times each was given being shown in the following table:

Opera.	Com. oper.	Date of First Performance.	Times Given.
Huguenots.....	Meyerbeer.....	November 28....	5
Lohengrin.....	Wagner.....	November 30....	2
William Tell.....	Rossini.....	December 3.....	3
Fidelio.....	Beethoven.....	December 5.....	2
L'Africaine.....	Meyerbeer.....	December 7.....	5
Faust.....	Gounod.....	December 14....	5
Siegfried.....	Wagner.....	December 21....	6
Rheingold.....	Wagner.....	January 4.....	9
Prophet.....	Meyerbeer.....	January 6.....	3
Meistersinger.....	Wagner.....	January 11.....	5
La Juive.....	Halévy.....	January 14.....	3
Tannhäuser.....	Wagner.....	January 19.....	5
Trovatore.....	Verdi.....	February 6.....	5
Walküre.....	Wagner.....	February 13....	4
Aida.....	Verdi.....	February 20....	3
Götterdämmerung.....	Wagner.....	March 11.....	4

The season added two works only to the repertory of the institution, "L'Africaine" and "Das Rheingold." Lalo's opera, "Le Roi d'Ys," Mozart's "Don Giovanni," and Brüll's "Steinerne Herz," which were spoken of from time to time in the announcements, official and unofficial, were abandoned. In the case of Lalo's opera it is understood that the trouble and expense of the stage furniture and the tardy arrival from Germany of the German translation were the prime causes of the director's change of purpose concerning it. Rehearsals were once in progress for "Don Giovanni," but artistic considerations prompted its indefinite postponement. Brüll's opera would scarcely have fitted into the season, and its production would not have been wise. The season was the longest of any given under the present administration, and financially marked a distinct advance over its predecessor. The relative popularity of the various works in the list is indicated in the following table, which is arranged according to the earning power of each opera, as shown in the average receipts. This plan is adopted only for convenience. All thoughtful persons will know that the fact that "Die Götterdämmerung" could be given four times in eleven days to an average of \$3,302.12, while "The Jewess" was given three times in two months to an average of \$3,341.83, is the plainest kind of proof that "Die Götterdämmerung" was more attractive to the public than "The Jewess." Moreover, the revised figures will doubtless put Wagner's drama in third place. It is significant of the growth of interest in the opera that, as a rule, the works brought out toward the close of the season were most generously patronized. In connection with this fact, those who wish to study the record for the purpose of learning something about the sentiment of the public on the subject of the opera as a permanent institution will do well to recall that the great increase in the patronage of the opera follows hard upon the heels of a bitter, persistent and silly attack upon it made by ill informed and unmusical persons, and the return of Mrs. Lehmann. The figures will bear study. In the case of "Rheingold" and "Die Götterdämmerung," the

representations of Friday night and yesterday afternoon are estimated. In all other cases the figure are exact and official.

Opera.	Total Receipts.	Average Receipts.	Total Attendance.	Average Attendance.
Tannhäuser.....	\$17,747.25	\$3,469.45	13,732	2,766
Rheingold.....	30,268.25	3,356.52	25,300	2,866
Jewels.....	10,005.50	3,341.83	8,104	2,731
Gotterdammerung.....	14,208.50	3,309.12	10,800	2,700
Troisvire.....	16,583.75	3,275.00	13,400	2,680
Lohengrin.....	6,195.50	3,097.75	5,582	2,791
Aida.....	9,004.00	3,068.00	7,066	2,655
Siegfried.....	18,054.25	3,009.04	4,377	2,396
L'Africaine.....	14,055.00	2,999.00	13,790	2,715
Meistersinger.....	14,784.50	2,956.90	12,072	2,414
Huguenots.....	14,546.50	2,909.30	12,157	2,334
Walküre.....	14,188.25	2,837.65	10,109	2,022
Faust.....	10,280.75	2,572.41	9,386	2,346
Prophet.....	7,341.75	2,447.25	6,845	2,081
Fidello.....	4,454.75	2,227.37	4,004	2,109
William Tell.....	6,436.00	2,145.33	6,708	2,236
Total.....	\$208,731.00	\$3,070.30	174,099	2,172

There is neither time nor opportunity at present to call attention to the lessons of the season. That may be done hereafter. Concerning the wisdom of the policy pursued by Mr. Stanton with reference to the works of Wagner, which were chiefly singled out for attack, the figures in the next table speak with peculiar eloquence. We will not lessen their force by any attempt at comment; elucidation they do not need.

	Season 1886-1887.	Season 1887-1888.	Season 1888-1889.
Total representations.....	61	64	68
Wagnerian representations.....	31	36	35
Non-Wagnerian representations.....	30	28	33
Total receipts.....	\$202,751.00	\$185,258.50	\$208,783.00
Average receipts.....	3,389.36	2,894.68	3,070.30
Wagnerian receipts.....	111,049.50	116,449.75	114,086.50
Non-Wagnerian receipts.....	91,701.50	68,808.75	94,696.50
Wagnerian average.....	3,582.88	3,234.72	3,260.31
Non-Wagnerian average.....	3,056.71	2,457.45	2,842.32
Difference in average in favor of Wagner.....	\$525.50	\$777.27	\$418.01

One additional fact may be cited. In the season just closed the seven works of Wagner brought into the exchequer of the Metropolitan Opera House an average of \$16,427.35 each, while the nine operas not composed by Wagner yielded an average of \$10,421.84.—H. E. Krehbiel, in Sunday "Tribune."

Music in Boston.

BOSTON, March 25, 1889.

BREVITY is the soul of wit, and if I cannot give you the latter I can at least indulge in the former this week, for although I have been as busy as a fly in a molasses jug, much of the musical matter would be but stale news to your well posted readers. I have chiefly haunted the Boston Theatre this week, for the Bostonians have returned, and as their foot was on their native heath all their friends turned out to give them a hearty welcome. The troupe is a strong one. Such artists as Barnabee, Karl, Macdonald, &c., need no introduction to an Eastern audience. The season began excellently with Thomas' "Pygmalion and Galatea," which Mr. Oscar Weil, the stage manager (also a good musician and composer), had dished up in good style, adding a rattling drinking song, by Suppé, for the benefit of Barnabee, and shortening certain parts of the action to advantage.

Miss Marie Stone made a very good "Galatea," but I did not like her nearly as well in "Dorothy" the next night, for her voice seemed threadbare and her high notes thin. But she again made a success of the part of "Felina," in "Mignon." Juliette Corden made a charming "Mignon," vocally speaking, but her acting was rather conventional. I was most agreeably surprised by the advance made by Jessie Bartlett Davis, who has developed in acting as well as in singing most rapidly. A few years ago she was with the National Opera Company (peace to its ashes) and was not in any way remarkable. Her assumption of the role of "Frederic," in "Mignon" was a commendable one. Mr. Studley has done good work with orchestra and chorus, and it is safe enough to predict a prosperous Western tour for the company.

The chief musical event of the week has been the reappearance of Mr. and Mrs. Henschel. They have given two recitals of song in the Meisnau, every available seat being sold out long in advance. It is always a delight to indulge in the "I told you so" retrospective style of prophecy, and I am glad that the howls about Mr. Henschel's "disagreeable voice" and "bad method" have disappeared before the very emphatic and continuous popular approval of his work. He sings German Lieder better than anyone else in America. I notice one strange thing in his program, however. He never sings any of the songs of Robert Franz. When one considers that Franz is the greatest living composer of Lieder, the peer of Schubert and Schumann in this field, the omission is certainly a very strange one. The chief successes of Mr. Henschel's part of the program were Schumann's "Grenadiere" and Loewe's "Archibald Douglass."

The latter was given in a manner absolutely inspiring. Loewe is beyond even Schumann in the domain of the Ballade, and his works are not likely to pass out of the repertoire, spite of the dictum of Dr. F. Gehring, in Grove's Dictionary. Mrs. Henschel won her greatest success in a group of songs by her husband. Of these the "Spinning Song" is the finest, and has a quaint little coda with odd modulations, reminding of

the style in which the composer ends his famous "Oh, Hush Thee, My Baby." Mrs. Henschel's voice is not broad, but it is managed with consummate skill, and her naive manner in rendering folk songs makes these the most attractive part of her repertoire. The talented couple appeared at the Young People's Popular Concert, given by our Symphony Orchestra, and the occasion drew forth the largest audience of the season.

These concerts are misnomers. One does not, for example, find many very young people who revel in Berlioz, Wagner and Saint-Saëns, yet that is what these programs are made up of. The concerts might rather be called symphonic safety valves, for all the unfortunate French composers who are denied representation in the regular symphonic programs are allowed to appear in the "Young People's." This is the way we teach the young idea how to shoot.

The symphony concert did not give any Gallic spice, but kept in a rather sedate groove this week. The list was as follows:

Overture, "Die verkaufte Braut".....	F. Smetana
Concerto for piano, violin and violoncello.....	L. v. Beethoven
Unfinished symphony in B minor.....	Fr. Schubert
Scherzo capriccioso.....	A. Dvorak

The Smetana work had joviality enough, and its brusque imitations gave a playful coloring well suited to a comedy overture.

The triple concerto introduced Messrs. Lang, Kneisel and Giese as soloists. The three are so well known as competent chamber musicians that one can readily imagine the ensemble. Yet the work is not a very inspiring one. It is not to be compared to the fourth or fifth piano concertos or to the violin concerto. The best part of it all, in my estimation, is the largo, in which the tender violin melody was beautifully played by Mr. Kneisel.

The Schubert symphony was perfect. The changes of tempo, the delicious contrasts, the beautiful melodic effects, were all given as if the orchestra were a single man—and so, for the matter of that, it was, for Mr. Gericke's spirit runs through it all and makes a unit of it. A double recall for the director at the close proved the appreciation of the audience. The contrast of the next number was a very marked one, and it was given with dash and spirit. Messrs. Reiter (horn) and Schuecker (bass) did some artistic work in the cadenza.

The coming week is to be a very busy one in music, and if the reviewers don't subdivide themselves they will probably miss a few notes.

LOUIS C. ELSON.

An Address on the Opera.

A TRIANGULAR discussion took place on March 13 at the Assembly Rooms of the Metropolitan Opera House, under the auspices of the Nineteenth Century Club, on the subject of the opera, in which Messrs. H. E. Krehbiel, W. J. Henderson and Luigi Monti took part. Mr. Brander Matthews, in the absence of President Thompson, presided.

Mr. Henderson began by saying that from the days of the invention of opera by the Camerata, that met at Bardi's house, in Florence, to the time when Gluck felt called upon to take measures of reform in order to renew the dramatic significance of the opera, almost lost through the folly and extravagance of the Italian composers, there had been a long descent in operatic art. The fall from "Orpheus" to "Lucia," however, was even more discouraging. Everything that was good in opera was sacrificed to the glory of the singer. It was time for a new reformer, and he came in the person of Richard Wagner. The question had now arisen whether everything belonging to Italian opera was to be wiped out. Mr. Henderson believed that Wagner's theories would surely prevail, but that his practice would be modified in some details.

The speaker then proceeded to refresh the memory of his hearers as to Wagner's excellences. The master held that operatic music must illustrate the text. This could not be done by using the old-fashioned arias and other formulas; so Wagner abolished them, and endeavored to construct his dialogue as it would have been constructed by Shakespeare. He insisted, too, on having the opera well mounted. The mood of the scene painting must be in keeping with the events. All the resources of the stage he called into play to impress the actuality of the drama on the audience. And Wagner revolutionized the orchestra, raising it from the position of a mere accompanist to that of a leading character in the drama.

Having treated these topics at some length, Mr. Henderson turned his attention to those features of Wagner's music which militate against its popularity. He declared that many persons who liked Bach, Beethoven and later instrumental composers did not at first like Wagner, and he wondered whether the world at large was prepared to surrender to a select few the only artistic kind of opera.

It appeared, he said, that the greatest obstacle to the success of Wagner's music was that it was often offensive to the ear. His disciples held that this made no difference so long as dramatic significance was preserved. Mr. Henderson said that it was a very important part of the business of music to please the ear. Wagner's harsher passages unquestionably were strong in dramatic significance, but the speaker believed that this end could have been obtained with more melodious music. Wagner was often a musical Carlyle; rough and uncouth in style, but powerful in matter. His works were intrinsically

worth more than those of all the Italians put together, but his manner should not be the model of the future. The speaker cited numerous passages from the works of Beethoven and others, and of Wagner himself, to show that their most dramatic writing was also their most beautiful in its sensuous aspect.

The speaker argued at considerable length that Wagner wrote disadvantageously for the voice, that the singing of his works was a great strain and could only be borne for any length of time by robust persons, and that the difficulties caused by Wagner's neglect to consider vocal method in his writing were increased by the obstacles in the German language. If the culture of vocalization should disappear from the operatic stage it would be lost to the world, for the amateur and the concert room singer were not influential enough to preserve it. The speaker objected to a form of art in which we are promised a drama expressed through music, with an important part of the music spoiled for the purpose.

Mr. Henderson had little objection to offer to the leit-motive. He believed it to be a good thing, but thought it was carried too far. Many of Wagner's leit-motives were not self explanatory and required the services of learned Wagnerian commentators to make their meaning known to the public.

The speaker concluded by declaring his belief that the opera of the future should be built upon the Wagner theories, but should have a greater proportion in the voice parts of fluent melody and polished vocal art. "When a composer arises," he said, "who will know how to superimpose upon the anatomy of the Wagner music drama the fair exterior of a finished vocal art, we shall have a form of opera in which ideal beauty shall go hand in hand with consummate significance."

In introducing H. E. Krehbiel, the chairman said that the committee had purposed having Italian music defended by an Italian and German music by a German. In the latter respect they had been unsuccessful, but had come pretty near it since Mr. Krehbiel was of German descent. The introduction indicated that from Mr. Krehbiel was expected an advocacy of the extreme Wagnerite's view, even against the few strictures of Mr. Henderson. Mr. Krehbiel intimated that the function of quarreling willy-nilly with his genial and clear headed young friend was not altogether gratifying, for the double reason that he was in agreement with so much that Mr. Henderson had advanced, and was in point of fact an extreme Wagnerite only in the eyes of the extreme Italianites. Nevertheless he combated the attitude of Mr. Henderson, on the general ground that there was no evidence that his philosophy and aesthetics would be those of the people for whom the opera of the future would be composed. Mr. Henderson had said that no matter what the state of affairs on the stage, the music written to express it must be pleasing to the ear. The validity of this common dictum in art Mr. Krehbiel denied. He said in part:

"Now, is it time, as Mr. Henderson states, that no matter what the state of affairs on the stage the music must please the ear? Suppose that utilizing the ear simply as the gateway to the higher faculties a composer should aim to quicken the imagination and stir the emotions, and should actually do this without pleasing the ear, would his art be bad for this reason? Is this dictum, which we have heard so often, the reflex of an infallible maxim in art? Do we in point of fact insist upon it always in all the arts? Was the agony on the faces of the Laocoon placed there by the artist for the purpose of pleasing the eye? As a matter of fact does it please the eye or does it fascinate with a horrible fascination, and achieve the artist's real purpose by merely appealing through the eye to the imagination and emotions? Suppose a people should arise who, through a combination of circumstances, political, climatic or geographical, should adopt as their mottoes in art, 'Strength before Beauty,' 'Truth before Convention;' suppose they should become convinced that their perpetuation in the struggle for existence depends on their close adherence to those lines in art and manners and morals—would they be likely to be bound long by a theory that while beauty may be many things it must be sensuously pleasing? Are there many things in this world more fleeting than the idea of beauty? Think of the history of literature; think of the history of music. Is there anything more transient than the ideal of beauty? Let the operas of the last century reply, or take as an answer Goethe's beautiful allegory: 'Why am I mortal, O Zeus?' asked Beauty. 'Did I not,' replied the god, 'make only that to be beautiful which is mortal.' And Love, the Flowers, the Dew and Youth heard his words. All turned away weeping from Jupiter's throne.'

Assuming that the opera of the future is to be enjoyed by a strong, masterful people, the struggle for existence will care for that—are they likely to be bound by any such theories as have been suggested? Mr. Henderson answers the question by conceding that the theories of Wagner are to prevail. Now, Wagner is a German—a German to the backbone—who represented the strong element, the barbaric spirit, in the development of civilization. Mr. Henderson has spoken of the artistic stories of ancient Rome and deplored their destruction by Alaric. God bless Alaric, and God bless the barbaric spirit for which he stood! It is essential to healthful life. It made Rome succeed to Greece when Greece became degenerate; it made the Teuton succeed the Roman, the German dominate the Italian, and it is making the Russian, I fear, to dominate the German. These are the scientific facts; this is the scientific view of the case, and this is the age of science. Wagner has the

vices, but he has the virtues of his race. He knows that the salvation of art lies in truthful expression, and when he is accused of a want of Hellenism, the man who brings the accusation has forgotten a point of his musical history. Mr. Henderson ventured to raise the question whether, certain things being conceded, Wagner's art was an art form. It is based simply and solely upon the old Greek tragedy. The Greeks, first of all peoples to appreciate the beauty and forcefulness and strength that lay in music, recognized the highest utility of that most potent of all emotional voices and promptly consorted it with poetry. They created a lofty art form, one that appealed to reason while it compelled the sense, and they held its representatives to a strict accountability to the State and placed it in the service of the Church and of the State. When Timotheus, a true musical reformer in the Italian sense, ventured to sing his poems in public, he who had added strings to the kithara and extended the knowledge of harmony, was expedited out of Sparta. The degenerating effect of his music was feared.

Our ears and our capabilities are being developed to meet the requirements of the new spirit in music. When harmony began it began in the use of consecutive fifths. When harmony became a science it was discovered that the succession of sounds was more beautiful, and consecutive fifths were condemned. We are now come to the period when a dramatic writer, wanting to accomplish something by the use of that succession, uses it. But it is not a law, not a style. Mr. Henderson's argument is defective. Nobody holds up Wagner as a model of style. He stands alone. Schiller, in one of the beautiful lines, of the "Lay of the Bell," conveys this idea, that to the master who creates the forms is given the privilege of breaking those forms when they are no longer serviceable. That is the history of music. Classic music had to give way, as Greek statuary, with its passionless faces, had to give way when the romantic school set in. That is the reason the Italian art, beautiful as it was, as it is, or as it will always remain in our estimation and reverence, is no longer a voice for the people of the nineteenth century, certainly not for a people Teutonic in their origin, like the Germans, the English and the Americans.

Communication.

That Wall from Cleveland.

Editors Musical Courier.

"Behold! there shall be wailing and gnashing of teeth."

AND there has been. For some time past the molars of some of Cleveland's highly and pre-eminently gifted musical cult have been engaged in other occupation than that of masticating chewing gum. The alleged bon ton amateur element has been disturbed and their æsthetic and recondite minds intensely harrowed, because, forsooth, they could not subsidize representatives of the Eastern, as they do some of the local, press to further their own personal ends. At last the wall has reached Gotham, and their condensed howl of anguish has found fitting expression in that pretty little literary gem entitled, "A Communication from Cleveland." Nice, was it not? Such polished rhetoric, rotund syntax, potent logic and withering sarcasm, and withal such bitterness of spirit as "We Clevelanders" give evidence of therein. Who is this champion of aggrieved musical humanity who bobs up so serenely to do battle for the wrongs of an "ignored and barely touched upon" clique? Let us quote from his mosaics and discover his impotent personality. He says: "I am no professional musician, nor hardly an amateur;" of a truth here is verity for you, and we herein openly indorse the statement—in fact we had discovered this fact long ago; but nevertheless this same Mr. "S." alias "hardly an amateur," who revels in the shade of an umbrageous covert, sits at the first desk of the first violins in the Philharmonic orchestra. Now, in full view of the admitted fact that he is "hardly an amateur," can it be wondered at that your correspondent "ignored or barely touched upon" concerts wherein this Mr. "Hardly," and others equally gifted, essayed to play such works as Wagner's "Lohengrin" Vorspiel, Weber's "Oberon" overture, Liszt's "Fest Klänge," &c. Such was the menu served up at their last concert, over which we in charity drew the "veil of oblivion." The juxtaposition of such master works and our Mr. "Hardly," torturing feline intestines among the first violins, can furnish the readers of THE MUSICAL COURIER with abundant materials for a first-class nightmare.

Let us pass on in our dissection of this magnificent diatribe. He also says: "I think I can discriminate between the performance of an artist and a mere 'dabbler in music.'" What an astounding proposition to come from one who is a self confessed "hardly an amateur!" "He thinks—mark you, he only thinks, modest man, he is not certain—that he can discriminate between his own scraping and the performance of an artist. He has only to listen to the professional who occupies the same desk with him to realize the difference. We, too, have made the same discrimination in times past, and thereby aroused the ire of the gifted Mr. "Hardly" and a number of his equally gifted Messrs. "Hardly." Can it then be wondered at that we refused to recognize the performance of artists in the futile efforts of mere "dabblers in music." We quote again—well, "hardly."

Another gem from this string of pearly aphorisms: "I have always patronized art, and would go out of my way to hear a really excellent performance." Our personal acquaintance with Mr. "Hardly" warrants us in also indorsing this

statement—to this extent, the way must be long and dreary indeed that he will not go out upon to secure a free pass to any entertainment, good, bad or indifferent. In this respect he is a patron of art, with a decided accent on the *rum*. Again we quote: "With others of our music loving public I have been aggravated." Well, we also admit this allegation, and propose to keep up the aggravation until the gifted Mr. "Hardly," a self confessed "dabbler in music," discontinues to feed his tortuous interpretations of classic music to his dear "music loving public." "We Clevelanders know why this is." "It is musical imbecility of the rankest sort."

It is, indeed, a bitter confection for Mr. "Hardly" and his clique of worthy peers to swallow, the fact that the only Cleveland musicians who have won for themselves any extended reputation throughout the country and with whose names the musical standing of this city is honorably associated abroad are those who, refusing to toady to the vapid vanity of this group of Messrs. "Hardly & Co.," have, by honest and worthy effort, won such recognition as their puerile local influence can in no way effect. It is not our intention to condemn in toto the Philharmonic Orchestra, for it includes in its personnel professionals worthy much better surroundings, and a number of talented amateurs, but when a modicum of heaven is called upon to vitalize such a load of dough as Mr. "Hardly" and his ilk, a herculean task is undertaken impossible to accomplish.

The only logical deduction from the situation is that such "dead wood" as Mr. "Hardly" has confessed himself to be, should be relegated to that condition of "innocuous desuetude" for which his qualifications so eminently fit him. In view of our wholesale indorsement of Mr. "Hardly" it will, perhaps, be unnecessary for the editors of THE MUSICAL COURIER to refer to the honorable gentleman whose name was appended, to add the requisite dignity to the wall. In every point quoted and touched upon we have fully indorsed Mr. "Hardly," and if it is found necessary we can furnish a complete and unabridged sketch, critical and biographical, of him and the miracles he has performed in the musical and literary world. His name will undoubtedly be writ in gilded letters in the Temple of Fame, wherein a niche will be chipped out to chronicle his intellectual achievements.

Surely the nineteenth century knows not of the mighty genius and wonderful possibilities buried in the cerebral caverns of this "dabbler in music." Alas! however, it seems his fate to bloom unseen forever in the deep Plutonian shade. "Requiescat in pace."

As for the rest—



P.S.—It is rumored that, like the late Mr. Crowley, Mr. "Hardly" can trace his artistic pedigree back to the protoplasmic vacuum, and why should it not be, since "ex nihilo nihil fit."

Some Extracts from Mr. Henry T. Finck's New Book

"Chopin and Other Musical Essays."

(Concluded.)

MUSIC AND BOOTS.

IT is easy to see how Prof. Hanslick fell into the error of imagining that music exerts its greatest influence on savages. He probably inferred this from the fact that savages are more obviously excited by it, and gesticulate more wildly, than we do. But this does not prove his point. Savages are more demonstrative in their expression of all their emotions than we are; but this does not indicate that their emotions are deeper. On the contrary, as the poet has told us, it is the shallow brooks and the shallow passions that murmur; "the deep are dumb." It is a rule of etiquette in civilized society to repress any extravagant demonstration of feeling by gestures; and this is the reason why we are apparently less affected by music than savages. Yet, how difficult it is even to-day to repress the muscular impulses imparted by gay music, is seen in the irresistible desire to dance which seizes us when we hear a Strauss waltz played with true Viennese swing; and in the provoking habit which some people have of beating time with their feet. Would anyone assert that a man who thus loudly beats time with his boots is more deeply affected by the music than you or I who keep quiet? Fiddlesticks! He shows just the contrary. If he had as delicate and intense an appreciation of the music as you have, he would know that the noise made by his boots utterly mars the purity of the musical sound, and jars on refined ears like the filing of a saw. If demonstrativeness is to be taken as a test of feeling, then the ignorant audiences who stamp and roar over the vulgar horseplay in a variety show have deeper feelings than the educated reader who, in his room, enjoys the exquisite works of humor of the great writers without any other expression than a smile.

THE UTILITY OF MUSIC.

The utility and the moral value of refined pleasures are not sufficiently understood. They should be proclaimed from the housetops every day. Bread and butter to eat and a bed to sleep in are not the only useful things in the world; but, in the words of Shelley, "Whatever strengthens and purifies the affections, enlarges the imagination, and adds spirit to sense, is useful." Music is useful because it does this, and it is use-

ful in many other ways. Singing strengthens the lungs, playing the muscles, and both stimulate the mind. Milton, Schiller, George Sand, Alfieri and other geniuses, have testified that music aroused their creative faculties; and, in Beaconsfield's "Contarini" occurs this passage: "I have a passion for instrumental music. A grand orchestra fills my mind with ideas. I forget everything in the stream of invention." Furthermore, music is a stepping stone to social success. A gifted amateur is welcomed at once into circles to which others may vainly seek admission for years; and a young lady with a musical voice has a great advantage in the period of courtship. But most important of all is the moral value of music as an *ennui* killer. *Ennui* leads to more petty crimes than anything else; and a devotee of music need never suffer a moment's *ennui*. There are enough charming songs and pieces to fill up every spare moment in our lives with ecstatic bliss, and to banish all temptation to vice. It is in reference to similar pleasures that Sir John Lubbock, in his essay on the "Duty of Happiness," exclaims: "It is wonderful, indeed, how much innocent happiness we thoughtlessly throw away!" The art of enjoying life is an accomplishment which few have thoroughly mastered.

HOME NEWS.

—Edward Mollenhauer gave a pupils' concert last Monday evening at Steinway Hall.

—Mr. Robert C. Bernays and Mr. Ernst Szemelenyi were callers at this office last week.

—Edwin Klahre's last piano recital will be given at Chickering Hall on Saturday evening next.

—March 20 Mr. L. E. N. Pratte gave a piano recital at his piano rooms, Montreal, at which Miss Sym, pianist; Miss Boucher, violinist, and Mr. Beigne, organist, participated.

—The third concert of the Schubert Club, of Albany, Mr. Philip Hale, director, took place March 18, at Leland Opera House. The club was assisted by Miss Maud Powell, violinist.

—The second concert of the New York Reed Club will take place at Chickering Hall on Friday afternoon. Miss Annie Lippincott, soprano; Miss Virginia Rider, pianist, and R. Kohl, basset horn, will assist the club.

—At the Oratorio Concert, to-morrow evening, at the Metropolitan Opera House, Edward Grell's "Missa Solemnis," for sixteen solo voices and four four-part choruses, will be performed.

—The fourth serial concert of the St. Louis Musical Union takes place to-morrow evening. The soloist will be Miss Jessie Foster, soprano; Mr. Richard Burmeister, pianist; Guido Parisi, violinist, and W. M. Porteous, basso. Mr. Emil Waldauer, conductor.

—The sixth music festival of Petersburg, Va., takes place May 21, 22, 23 and 24. Mr. Carl Zerrahn will be the conductor. The soloists will be Elizabeth Hamlin, soprano; Helene Livingstone, soprano; Gertrude Edmonds, contralto; Geo. J. Parker, tenor; Clarence E. Hay, baritone; D. M. Babcock, basso; R. Jungnickel, accompanist, and Teresa Carreno, piano soloist. A chorus of 250 voices and a festival chorus of 400 children will participate.

—The third and last concert of the Banner String Quartet took place Tuesday evening of last week at Steinway Hall. The program consisted of a Mendelssohn and a Beethoven quartet and two violin solos, contributed by Mr. Michael Banner, by Beethoven and Brahms-Joachim. The club played neither better nor worse than at their previous concerts. Miss Julia I. Waldron, a young soprano with a light, flexible voice, sang some songs by Rubinstein, Lassen and Meyer-Helmund.

—A concert was given last Saturday evening at Chickering Hall for the benefit of Riverside Rest, a shelter for homeless women, by Mrs. Curtis' orchestra, Mr. Theodore John, conductor. The orchestra, which played excellently for an amateur organization, played a Haydn symphony and selections from Keler-Bela, Lumbye and Strauss. Mrs. Gerrit Smith sang very acceptably some songs by Jensen and Brahms and Mr. Albert Arvechou's fine bass voice was heard to excellent advantage in songs from Verdi and Robandi.

—Dr. von Bülow's first appearance here in fifteen years will be effected at the concert in aid of the funds of the Society for Ethical Culture at the Metropolitan Opera House on this evening. Mrs. Fursch-Madi will also appear. On Friday afternoon next he will give a piano recital in Brooklyn at the Baptist Church in Pierrepont-st., and on Monday, April 1, at the Broadway Theatre, he will be heard in the first of the four Beethoven recitals grouped under the head of "Beethoven Cycles." Future arrangements include concerts in Boston, Philadelphia, Pittsburgh and Cincinnati. Dr. von Bülow returns to Europe on April 29.

—Next Friday evening a most interesting concert will be given at Steinway Hall, when the two pianists, Rafael Joseffy and Moriz Rosenthal, will be heard in a number of duets and solos. Miss Clementina De Vere and a grand orchestra under the direction of Walter Damrosch will assist. The program will be as follows: A symphony by Schumann, the Reinecke and Saint-Saëns duets for two pianos, the "Queen

of the Night," aria from Mozart's "Magic Flute," Mendelssohn's Spinning Song, étude by Chopin, and the "Marche Militaire," by Schubert-Tausig; the "Waldweben" from "Siegfried," and the Rhapsodie No. 14, by Liszt. This will be Moriz Rosenthal's last appearance in New York prior to his departure for Europe.

—A jury in Part III. of the Supreme Court, before Presiding Justice Van Brunt last week, gave Mrs. Emy Fursch-Madi Verle a verdict of \$11,100 against the National Conservatory of Music of America. Mrs. Fursch-Madi was engaged in December, 1885, as directress in the conservatory, to take office October 1, 1886, and to give instruction up to May 31, 1887, and she was to receive for her services \$10,000. She was refused payment on the ground that she had violated her contract by inducing some of her scholars to leave the conservatory and take lessons of her privately. Mrs. Fursch-Madi declared that she had faithfully carried out her contract, and several of her former pupils were called to the stand to testify in her favor.

—The following program was given by Alfredo Barilli's pupils, at his music school in Atlanta, Ga., March 9:

Two part song, "The Willow and Its Lesson".....	Foster
Chorus class.	
Piano duet, "Valse".....	Thalberg
Miss Maud Watson and Mr. Barilli.	
Reading, "Lasca".....	Desprez
Miss Nellie Block.	
Song, "Margherita".....	Strelezki
Miss Louise Prather.	
Piano solos, { Novelette.....	Strelezki
{ Valse.....	Raff
Miss Clio Prather.	
Piano duet, "Italy".....	Moszkowski.
Miss Emily Tichenor and Mr. Barilli.	
Song, "Ah, Sweet My Love".....	Brahms
Miss Louise Prather.	
Essay on Beethoven, Sonata op. 2, No. 3.....	Beethoven
Miss Clio Prather.	
Two part song, "March".....	Foster
Chorus class.	

....The Salem "Transcript" writes as follows of little Elsa Sherwood, the talented daughter of Mrs. William H. Sherwood, the well-known pianist, of Boston:

Mrs. Sherwood has given lately two charming concerts in the parlors of a pleasant house on Chestnut-st., assisted by her young daughter Elsa, whose playing is remarkable for such small fingers and so youthful an understanding. No better proof of Mrs. Sherwood's admirable faculty for imparting her own gifts need be asked for than the firm, clear performance of Miss Elsa. More than this, the child seems to have a thorough comprehension of what her hands were rendering, most unusual for even the most precocious performers. Mrs. Sherwood's playing is so well known no herald is needed for its introduction. One is gladly content to be entertained by her, though variety is given only by the different composers upon whom she may call. Mrs. Sherwood is a musician who appeals to the heart. Many a pianist simply provokes admiration, while others cause but a species of wondering awe that fingers and thumb can be so obediently agile. Her execution, though perfect, is subservient to her expression of the feeling true music should produce. Among the classic composers was represented a dainty bit from the young composer, E. A. McDowell—a graceful but and deliciously given. I hardly think Mr. MacDowell could have played it himself more acceptably.

—The Casino is going to be made more than usually attractive the coming summer. In addition to the operetta which will be played every night, there will be a concert in the roof garden, commencing at 7:30 o'clock and continued during the performance. The concert will be supplied by a band of Hungarian students. All the members of the band are natural musicians and play only on string instruments. It is known in Hungary as the Magyar Czigan Deakok, and is under the musical direction of Pongratz Gyula. The band will get here about the middle of May and remain until the summer is over. At the conclusion of the performance on the stage the Casino orchestra will also take its place on the roof, and both bands will play alternately until near midnight. A pagoda will be erected in the centre of the roof garden, where the students will play. A number of rare plants have been loaned to Manager Aronson by prominent citizens, and will be placed in position on the roof, and additional lights will be added to those already there. The next new opera to be produced at the Casino when the present run is over will be "La Mexicana." It is written by the author of "Nadja," Mr. Chassaigne, who will arrive here April 20 to conduct the 250th performance of "Nadja." The new opera will be brought out under the direction of the author, in conjunction with Gustave Kerker. The cast will include Lillian Russell, Marie Halton, Isabelle Urquhart, Sylvia Gerrish, Anna O'Keefe, George Dennin, W. S. Daboll, the origin al "Rabby" in "Erminie"; Fred, Solomon, C. Edward Stevens, Richard T. Carroll, Henry Hallman, John E. Brand, George Olmi, A. W. Matfin, A. N. Tams and Edgar Smith.

—As previously announced in THE MUSICAL COURIER, arrangements are being perfected to establish a concert hall in the "Monitor and Merrimac" cyclorama building, at Madison-ave. and Fifty-ninth-st., in which the Thomas orchestra will play nightly, before the close of the coming summer.

Park Commissioner John D. Crimmins is the owner of the property, and he will begin next week to transform it into a fitting home for the famous orchestra, at a cost of some \$60,000. He has been in favor of such a project for some time past, and has recently held several personal interviews with Mr. Thomas on the subject, as a result of which, he has had plans drawn up for a very handsome music hall in the familiar circular building. The exterior will be left about as it is, but a new flooring of hard wood will be laid about 5

feet above the level of the present one. The platform will be at the south end of the building, and roomy, movable chairs, 20x22 inches, will be arranged before it in such a manner as to allow perfect comfort to their occupants. Around the sides of the hall, and elevated but a few feet from the floor, will be a circle of large boxes, and above them a row of smaller ones, each containing a limited number of comfortable chairs.

The decorations will be of a light and cheerful nature, white and gold being the prevailing tints, and papier maché will be the material used. Underneath the hall a dining room capable of holding 500 people will be built. Mr. Crimmins said very emphatically that no liquor would be sold on the premises. "I do not intend that the building shall be a public or beer garden," said he, "and no intoxicating drinks will be sold in the boxes or anywhere else. I shall not even have a bar in the place. The concert hall shall be a high-class one distinctly, or I will turn the building to other uses. During the winter season the hall will be let for dinners and receptions, and wines may be served then under the same restrictions as are now in force at the Metropolitan Opera House, but nothing of the sort shall be sold during the concert season."

It is expected that the hall will be ready for occupancy some time in August, and Mr. Thomas' orchestra will play there every evening until October and begin their next season the following May. General Ferrero, who now has charge of the Tammany Hall Assembly Rooms, will probably manage the hall during the winter season.

—Early Monday morning the principals, chorus, orchestra and the numerous stage hands, costumers and other necessary attendants of the Metropolitan Opera House Company, in all 146 persons, started for Philadelphia. They will remain in that city only one week, and the rest of the tour is thus arranged: Boston, two weeks; Milwaukee, one week; Chicago, two weeks; St. Louis, one week, and Brooklyn, one week. Nearly all the singers who have been prominent this season, including Alvary, are to be in the party.

Next season at the Metropolitan will again be devoted to opera in German, the opinions of the stockholders being overwhelmingly in favor of a continuance of the present policy. Several new operas will be given, including "Gioconda," Massenet's "Le Cid," and Verdi's "Otello." The season will open November 27 and close March 22.

—At a joint meeting of the directors of the Oratorio and Symphony societies, held at the residence of Andrew Carnegie, No. 5 West Fifty-first-st., last Saturday evening, the plan to erect a grand music hall at the southeast corner of Fifty-seventh-st. and Seventh-ave. was adopted, and the success of the undertaking assured by promises of abundant capital. Articles of incorporation were prepared and ordered to be sent to Albany, for the purpose of securing a charter. The incorporators named are: Andrew Carnegie, Morris Reno, Walter Damrosch, Steven M. Nevills and Win. D. Tuthill, and the capital stock is fixed at \$300,000, with power to increase. "The Music Hall Company" is the official title, and the object set forth is to erect and maintain a building for musical purposes.

Mr. Carnegie, who another participant in the meeting stated had guaranteed the bulk of the required money, said: "Although only the directors of the Oratorio and Symphony Societies were consulted to-night, it is not contemplated to confine subscriptions to the stock to those societies. We propose giving the enterprise a cosmopolitan character and influence by inviting all persons interested in music to subscribe and build a hall for the accommodation of musical entertainments generally."

The plans, which are being prepared privately, are to comprise an L, running through to Fifty-sixth-st., to afford an abundance of exits. Another meeting will be held in two weeks to take steps to secure subscriptions and probably to examine the architects' plans.

—The Chicago Orchestral Club, an organization of amateurs which made its first public appearance early this season an encouraging degree of success, gave its second concert last evening at Central Music Hall, under the direction of Mr. S. E. Jacobsohn. A large audience testified to the interest felt in the organization and its work. The brilliant "War March of the Priests," from Mendelssohn's "Athalia," was the first number played. It was given with commendable spirit and finish. The andante of Beethoven's First Symphony, which followed, was the most pretentious, as well as the most difficult, selection upon the program, requiring for its proper performance higher qualities than merely mechanical skill, and, all things considered, it was done the best. The work of the strings showed excellent unity of purpose, both the bowing and phrasing giving evidence of careful training. The attack, variations of light and shade, and especially the manner in which the climaxes were led up to proved conclusively that Mr. Jacobsohn had succeeded in imparting to the players a good conception of the demands of the symphonic style in general and of this number in particular. The woodwind, as might have been expected, was less efficient than the strings, but this did not seriously impair the general effect, as it was only evident once or twice. Mr. W. H. Simmons played a Swiss air and variations for flute solo by Th. Boehm. He obtains a clear, pure tone and possesses no little technical facility in handling the instrument. Miss Alexander Hollaender was heard in the first movement of Beethoven's C minor

concerto, of which she gave a generally intelligent interpretation. Perhaps the most serious blemish in her playing was in her performance of two notes in the right hand against three in the left, the groups of two being uneven. She has a fair technic, considerable power, and plays with an evident appreciation of the work. Waldteufel's waltz, "Violettes," followed, and was played with a good deal of spirit. Mr. Joseph Ohlheiser gave a pleasing and creditable performance of Ernst's "Otello" fantasia, which was warmly applauded. Reinecke's valse for "King Manfred" was smoothly played by the strings, it being for the most part written for string orchestra alone, and in this the players produced an especially refined and delicate tone. Other numbers were a Volkmann waltz and a Fackeltanz by Meyerbeer. The work of the orchestra and horns marked improvement over that of the first concert, bearing evidence of conscientious study and intelligent direction. Mr. Jacobsohn has succeeded remarkably well in the labor of training the new organization in the short time it has been in existence, and continuous improvement may be looked for in the future.—Frederick Grant Gleason in Chicago "Tribune."

—According to John Lavine, manager of the Albani Concert Company, next season will see a revival of Italian opera in this country under the most favorable circumstances. Speaking for Ernest Gye, he said in an interview:

"We propose to do in this country what Mrs. Thurber tried to do and failed—to produce Italian opera on a grand scale, on an American foundation and thoroughly infused with American ideas. In Boston I have arranged with the New England School for their prize pupils as chorus material. In this city I am now doing the same thing with the Chicago Conservatory, and in Cincinnati we shall make similar arrangements. By this means we expect to obtain the freshest of the young vocal talent in the country and interest them in the scheme by a sort of civil service plan of advancement."

"The dramatic prima donna will be Mrs. Albani and another American whom I don't want to name. We expect to put on the stage a company of 180 people."

"We shall open the season in either New York or Boston," continued Mr. Lavine, "with a repertoire of six operas, and increase to ten during the winter. Among them will be, I hope, Verdi's 'Otello,' the title role of which Mrs. Albani will create in London this coming winter. The director will be Mr. Beignani, who will come over in September and assemble the chorus, as selected by the different musical colleges in the country, in New York. Possibly in the end we may produce the ideal American opera company, presenting American opera wholly by Americans."

Our Chicago letter in the current issue contains some food for thought on the subject of this interview.

An Excess of Piano Players.

THE fact is becoming daily more evident that there are too many piano players and too few performers on that instrument. To the mediocre majority the term "player" is perfectly applicable, for their doings at the keyboard convey the impression, most painfully, that it has been play rather than work, since their unwilling fingers first depressed an ivory key. This superabundance of indifferent performers places a noble instrument in an unfavorable light before every human being capable of enjoying harmony or of suffering through discord. The piano becomes an instrument of torture rather than a melodic source of deep pleasure, and the paragrapher's wit finds a basis of truth in this popular antipathy to the player and her playing. Still more deplorable is the fact that years of valuable time are worse than wasted by a mistaken notion, on the part of both parents and pupils, that to play the piano badly is better than not to play at all. To play, in other words, has become the fashion, and so, like countless other follies committed in the name of fashion, the drumming goes on, the young woman who might far better employ her time in other pursuits is coaxed, cajoled, persuaded, compelled to take up a study for which she is not fitted by nature or instinct. The increasing array of piano players marches painfully along under banners inscribed "Mediocrity."

The members play, not because they care an atom for music, or because they hope to become musicians, but simply because it "is the thing;" it is regarded as an evidence of refinement, good breeding and the possession of tastes that are above the common. The theory is not so dismal a failure as is its manifestation in the dreadful playing of the player. Each year finds this mediocrity more distasteful to every person with a particle of love of music in his composition. The growth of public taste in music renders the shortcomings of the player more noticeable, and the opportunities for travel bestow upon the majority of travelers the power of contrasting the poor playing of the strummer with the able performances of the musician and the true student of the art of piano playing. It is certainly time that parents should check their desire to make porcelain out of ordinary clay; to hesitate in making unwilling victims of their children, in the name of fashion; to first ascertain whether there is a spark of musical ability or comprehension in their sons and daughters before dooming them to become such players as offend the ear of all that listen. The time willfully wasted by unmusical young persons in vain attempts to master the piano, would, in very many cases, bring them success in other walks of life.—Pittsburgh "Bulletin."

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NOW IN USE.

Musical Items.

—The last of the evening concerts of the Thomas Orchestra, at Chickering Hall, takes place to-morrow evening.

—Mr. G. H. Wilson, the able critic of the Boston "Traveller," announces that his "Music Year Book" will be ready about May 20, and in his circular says that

The new volume of the "Year Book" will be a development of the plan upon which the fifth was prepared, a plan now become permanent. It will contain about 150 pages, displaying the happenings in some fifty cities of the United States and Canada, local events being plainly classified; table of new compositions by native writers; table of first performances in the United States of more important works; table of first performances in the world of more important works; summary of the proceedings at the annual meeting of the Music Teachers' National Association; retrospect; several new features and an index of titles.

This valuable book of reference may be subscribed to by addressing Mr. Wilson, Chickering Hall, Boston.

—The advance sale of subscriptions to the Beethoven Cyclis, to be given by Von Bulow at the Broadway Theatre next week, netted \$3,800 for the four performances. The sale of single tickets for the four performances at Schubert's, Union-sq., is already very large.

—It is reported that Paul Kalisch will not sing in the "Götterdämmerung" and several other Wagnerian roles while with the German Opera Company, which is in Philadelphia this week, as the managers in the various cities the company intend visiting are all clamoring for Alvary.

—The Madison Avenue Reformed Church have contracted for a large organ with George Jardine & Son, of this city. This instrument is to have three manuals and two and a half octaves of pedals. The construction of this organ is somewhat peculiar, as the swell organ is to be close to the singers, giving their voices a good support. The great organ is above that, its diapasons being of cathedral scale, with plenty of room for the sound to blend above. The solo organ, containing the vox humana, salicional, æolina and flute harmonic is still higher, and is included in an effective swell box. Mr. Jardine obtained the scales of the above stops in a visit to Europe.

The keyboard will be extended so as to give the organist control over his choir, and will be provided with the modern appliances to lighten the labors of the organist.

The action is on Jardine's simplification system, and is provided with his patent exhaust pneumatic action. An electric motor will be used to blow the bellows.

Mr. Chapman is to be the organist, and assisted by an excellent choir will "discourse most eloquent music."

—The benefit concert in aid of that worthy object, the German Poliklinik, took place last Thursday evening at Steinway Hall. The following was the program presented:

Overture to O. Roquette's "Waldmeister's Brautfahrt".....	F. Gernsheim Orchestra.
"Normannenzug".....	M. Bruch
Mr. Max Treumann, Männerchor and orchestra.	
Concerto Militaire (allegro marziale).....	C. Lipinski
Miss Maud Powell.	
"Der Neugierige".....	F. Schubert
"Erlkönig".....	Max Treumann.
Schwedische Rhapsodie, No. 1.....	A. Hallén
Orchestra.	
Scene and Aria, "Der Freischütz".....	C. M. von Weber
Miss Felicia Kaschoka.	
"Ave Maria" (à capella).....	V. Nessler
Arion (Newark).	
Scene and Aria, "La Reine de Saba".....	Ch. Gounod
Miss Augusta Ohlstrom.	
"Nachtzauber" (à capella).....	A. M. Storch
Arion (New York).	
Ball Scene, "Charlotte Corday".....	P. Benoit
Entr'acte, Gavotte.....	F. Gillet
Orchestra.	
Larghetto.....	Nardini
Caprice.....	Organew
Miss Maud Powell.	
"Landkennung".....	Ed. Grieg
Max Treumann, Männerchor and Orchestra.	

—The following was the program of the second Henschel song recital given last Monday afternoon at Chickering Hall to a large and appreciative audience:

Duetto, "Quel tuo petto di diamante".....	Alessandro Stradella (1673)
Mr. and Mrs. Henschel	
"Vittoria, Vittoria".....	Carissimi
Aria Buffa, from "Don Calandrino".....	Cimarosa
Mr. Henschel.	
Recitation and air, from "Alessandro".....	Händel
Mrs. Henschel.	
Ballad, "Archibald Douglas".....	Loewe
Mr. Henschel.	
Songs.....	"Der Nussbaum".....Schumann
"Who is Sylvia?".....	Schubert
"Solveig's Lied".....	Grieg
Mrs. Henschel.	
Duet, from "The Fairies" (Die Feen).....	Wagner
Mr. and Mrs. Henschel.	
Songs.....	"Minnelied" (from op. 72).....Brahms
"Es muss ein Wunderbares sein".....	Liszt
"Die Grenadiere".....	Schumann
Mr. Henschel.	
Songs.....	"Adieu de l'Hôte de Arabie".....Hensche
"The Sunny Beam" (from op. 29).....	Hensche
Mrs. Henschel.	
Duetto Buffo, from "Don Pasquale".....	Donizetti
Mr. and Mrs. Henschel.	

It was a beautiful program and beautifully sung, for whatever may be said of Mr. Henschel's voice and his manner of

producing it, he certainly manages his vocal resources with the consummate ease of an artist. He is decidedly better in songs requiring a declamatory, dramatic style, as in the Loewe ballad, which was delivered with rare intensity of feeling. The "Two Grenadiers," it goes without saying, was most admirably sung.

Mrs. Henschel was in good voice and sang the Schumann "Nussbaum" and Schubert's "Who is Sylvia?" with exquisite delicacy and finish. The duet from Wagner's "Die Feen" would be a puzzle for a critic if it were sung without the composer's name affixed, for it contains absolutely nothing of the later Wagner we have learned to recognize and love. Mr. Henschel's two original songs were gems, the first with its suggestive Oriental coloring and the second bright and of delicate flavor.

Chicago Correspondence.

MARCH 23.

THE Boston Ideals close a two weeks' season of opera in English to-night at the Columbia Theatre. The engagement has been highly successful, crowded houses being the rule. The repertory has included "Carmen," "Barber of Seville," "Faust," "Queen Topaz," "Martha," "Bohemian Girl," and "Daughter of the Regiment." Tuesday evening the Chicago Orchestral Club, an amateur organization formed last spring, gave its second concert at Central Music Hall, a large audience testifying to the interest felt in the club's work. Mr. S. E. Jacobson was the conductor, and the proficiency shown by the players testified to the admirable drill to which they had been subjected. In fact, they played considerably better than the Chicago Symphony Orchestra, under Mr. Balatka. Among the selections were the andante from Beethoven's First Symphony; Carl Reinecke's Vorspiel to "King Manfred"—the latter a novelty here; a "Torchlight Dance," by Meyerbeer, and Mendelssohn's "Priests' March," from "Athalia." Mr. W. M. Simpson played a flute solo, in which though he did not display quite so much agility—though very nearly so—his tone was considerably better than that of the flutist belonging to the Albani troupe, which organization was heard here during the week.

The playing of the amateurs was highly creditable and encouraging as an outlook for the future. Out of an orchestra of fifty men only four were professionals, the first oboe, first bassoon, first horn and tuba, and these will probably be dispensed with at the next concert, as by that time it is expected amateur players will be ready to take their places. It may be remarked in passing, that the work of the professionals was the weakest part of the performance. The success of the orchestra is wholly due to Mr. Jacobson's enthusiastic and intelligent work. The best orchestral playing to be heard in Chicago to-day is that of the Turner Hall Orchestra under the leadership of Mr. Rosenbecker, for a long time violin leader of the Thomas Orchestra.

The Albani troupe has given two concerts to fair audiences at Central Music Hall. While there is no question of Mrs. Albani's merit as an interpreter, though she does take unwarranted liberties with the tempos occasionally, her vibrato is at times decidedly unpleasant, and as her voice is considerably worn, she certainly has, in view of her advanced age and past services, earned the right to retire to private life. Few singers have the good sense to retire from the stage, like Annie Louise Cary-Raymond, before failing powers become evident to the public.

However, it may be said in the favor of Albani that whatever the state of her voice she sings everything without transposition, a thing which Patti is no longer able to do, notwithstanding the assertion made not long since by her orchestral director, Mr. Gye talks of a tour through this country in Italian opera. If he wants to drop money, that will be an excellent way to do so. The American public has no disposition to encourage any schemes for foisting the Italian "chestnuts" upon the people. They don't want them and may be compelled to say they won't have them. If so, the statement will be made where it will best be heard—in the neighborhood of the manager's pocket.

Mr. Ansove was a disappointment, not by any means coming up to anticipation. His playing is stiff and in a certain degree seems amateurish, though he has a good tone and plays with intelligence in the style of work best suited to his powers. His choice of selections was not at all calculated to display his best qualities. Mr. Barrington Foote, the basso, is admirable in English ballads, and in nothing else that he has done here. The rest of the company calls for little remark further than the simple statement that the tenor, Massini, has almost no voice left, and little style.

The Chicago Harmonic Society gave its second concert Friday evening, also at Central Music Hall, assisted by the Boston Symphony Orchestral Club, an organization which made an excellent impression and will be always sure of a welcome if its work is kept up to the present standard of excellence. May 6 "Paola," the new opera by Harry Paulton and Ed. Jakobowski will be produced for the first time upon any stage at the Grand Opera House in this city. Next week the Amberg German Opera and Comedy Company will appear at the Columbia.

LOHENGRIIN.

Philadelphia Correspondence.

MARCH 26, 1889.

THE great musical event of the season will be the production of German opera five nights next week by the Metropolitan Opera Company, as follows:

Monday.....	"Die Meistersinger."
Tuesday.....	"Das Rheingold."
Wednesday.....	"Die Walküre."
Thursday.....	"Siegfried."
Friday.....	"Die Götterdämmerung."
Saturday (matinee).....	"Die Meistersinger."

Already two-thirds of the house has been sold for the entire series. The present is rather a brilliant Lenten season than otherwise. Society, officially at least, is not at home; but beneath the sombre cover there is as much genuine enjoyment and musical activity as ever.

Our local musical organizations are not particularly pleased over the fact that the Secretary of the Navy has given permission to the Marine Band of Washington to give a concert in Philadelphia. It will be given under the auspices of the Star Course.

The National League of Musicians is stoutly opposed to the practice by the Marine Band of giving concerts, and Harry Wanamacher, who speaks the sentiments of the Philadelphia Musical Association, says it is unjust and unfair to local musical talent. Secretary Dougherty says the matter will be brought up before the association here, and that a protest at least will be made against the giving of the proposed concert. Mr. Tracy, the new Naval Secretary, is perhaps not aware of what a storm he is raising about his ears by his permission to the Marine Band to tread on the toes of the professionals.

The Germania Orchestra performances every Thursday afternoon at the Academy of Fine Arts, on North Broad-st., are a never failing source of delight to the hundreds who crowd in for ninety minutes of enjoyment. There are scores of Philadelphians with whom it is a matter of pride to say that they have never missed an afternoon for years.

It is becoming more and more the proper thing here in Philadelphia for "society" to recognize musical talent. In years past but little attention was paid to musicians, no matter how far up in the scale of excellence, but of late

so many of the great social lights themselves have become not only amateurs but excellent singers and players that the gilded circle has been obliged to welcome, or at least patronize, those who stand high up in the profession.

The Grand Opera House is to return to opera in about a month; at present blood curdling dramas are discoursed. Emma Abbott has been with us and gone.

Our local bands have had a fair winter for private engagements and there is quite a crop of promising amateurs coming along, but a small percentage of them are to the manner born. Imitation is predominant in much of our average local talent. Even good imitative qualities are valuable and should be encouraged until the latent capabilities are aroused to action, if there are any to arouse.

Andrew Carnegie, who is winning good opinions for his interest in the metropolitan musical matters, was with us this week and delivered a very instructive and entertaining lecture on a very practical question in the Franklin Institute, of this city.

Miss Mattie Babel, the cornetist, has given Henry Distin, 913 Arch-st., the contract for removing the diamonds and other precious stones from her cornet and replacing them in one of their own instruments. The value of the stones is estimated at \$2,000. They have been very busy during the past few months and have had all they could do to attend to their orders, concerts, personals, &c. On Thursday evening, March 14, the Boston Symphony Orchestra gave one of their admirable concerts at the Academy of Music. The house was crowded with employés of Strawbridge & Clothier and their friends, the occasion being the last of a series of concerts and other entertainments given by this firm to its employés during the past season. The fine work of the orchestra left nothing to be desired. "L'Arlesienne No. 2," by Bizet, was loudly applauded, and Mr. Gerike responded by another number. Miss Franklin gave the vocal numbers of the program with her usual twists and turns, and in such a manner as to earn two recalls, one after each of her songs. The "Last Rose of Summer" took the house by storm, although it would take a person with a pretty ear to understand one word of this number as rendered by Miss Franklin. Taking the whole performance through, however, we cannot but say that it was very creditable to everyone concerned.

Mr. and Mrs. Eugene Oudin gave a recital of French songs to a very large and select audience, in the Haseltine Galleries, last week. The performance passed off very smoothly and elegantly, several numbers being recalled.

Herman Emil Zoch, a pianist from Minneapolis, will give a recital at Association Hall on April 1. One of the features of this occasion will be the arrangement of the composers in historical order, beginning with the old masters and bringing the hearers through all the different periods until the present time.

Miss Stevens will give a recital in the Haseltine Galleries on April 6. Mr. Louis Gaertner and Miss Enerest will also appear in this concert.

Moritz Lesfson, pianist, will give the last of his series of concerts in Germantown on April 4. He will be assisted by Miss Helen T. Boice, soprano; Julius von Beregy, basso, and Gustave Hille, violinist.

The Young Maennerchor Singing Society will sing a part song with which they took the first prize at the Baltimore Saengerfest.

The Young Maennerchor will be heard next week at the Academy of Music in the "Meistersinger," and also at the Metropolitan Opera House next October.

Mr. Wm. M. Simpson has just returned from an extensive trip, beginning with a visit to the Ice Carnival at Montreal, and ending in a pleasant sojourn in Florida.

Mr. Harry Hall, a tenor of considerable local repute, has recently accepted the solo tenor parts in the choir of the Church of the Saviour, West Philadelphia.

The story goes that on one occasion Choudens visited Gounod clad in a magnificent fur coat. "Faust!" cried Gounod, seizing hold of the coat. "Tribut de Zamora," answered Choudens, as he took off his well worn chimney-pot hat.

Jones (at the concert): "There! that is what I call an electrifying performance."

Smith: "Hm! well, yes. It certainly was shocking."—*Musical Herald.*

A man who plays in a band is not necessarily a bandit. A rare musical treat: Mrs. Bjones: "What does this paper mean by talking about the European concert? I can't find that anybody sang or played."

Mr. Bjones: "No, my dear; it isn't that kind. It means that all the great powers are acting in harmony."

I fear

It cannot be. How could I bear

To hear her play, year after year

Her single piece—"The Maiden's Prayer?"

J. F. Henrici.

"Do you call this a band of picked musicians?" said a manager to the leader of a summer band. "Ach! dot vas so, I pick them meinsel," replied the bandmaster. "Well, then, you picked them before they were ripe."

Sir Arthur Sullivan's famous song, "The Lost Chord," realized nearly \$50,000. It was kind of that mislaid "chord" to resolve itself into bank notes.—New York "World."

Flatleigh (who admires the pianist)—"Miss Clavier is a musician to the tips of her fingers."

Sharpson (who doesn't)—"Yes, but what a pity it is she ceases off just there!"

OPERA AS SHE IS.

New Prima Donna—"Oh, mother, my fortune is made!"

Proud Mother—"Has Mr. Libretto, the great manager, signed with you?"

"Yes, it's all fixed. He is to pay all my expenses for board and clothes, you know—every cent of them."

"But how much a night?"

"Oh, he don't pay me anything for singing. I'm new to the public yet, you know."

"But you said your fortune was made."

"It is. I am to have half I get for recommending toilet soaps, face powders and pianos."—From the Philadelphia "Record."

"I see, Lucinda, they are going to have a new music pagoda at Manhattan Beach. We must go down next week."

"I don't think I'd care to, Henry. I can't bear pagodas. If they were going to play waltzes why I wouldn't mind. Pagodas are so classical."



C. F. THEODORE STEINWAY.

C. F. THEODORE STEINWAY.

Sudden Death in Brunswick, Germany, of Mr. C. F. Theodore Steinway. Career of a Very Remark- able Man.

MR. C. F. THEODORE STEINWAY, the only surviving brother of Mr. William Steinway, died early on Tuesday morning at his home in Brunswick, Germany. He had been suffering for some months with asthma, which a few weeks ago assumed so aggravated a form that his only sister, Mrs. Jacob Ziegler, who was then at Stuttgart, hastened to Brunswick to attend him in his illness. Arrangements had just been completed for Mr. Steinway to go to Italy, and he himself had cabled to his brother William late on Monday night that he felt better. On entering his office yesterday morning, Mr. William Steinway was shocked by the receipt of a cablegram to the effect that Theodore had died suddenly from heart failure.

The wife of deceased died January 13, 1883, and his only child, a daughter, died in infancy, the surviving direct heirs being his brother William, his sister, Dorothea, wife of Jacob Ziegler, and his nieces and nephews, two of the latter having inherited his inventive talent.

Theodore Steinway was a remarkable personage. His inventions and researches in acoustics, and in the intricate and profound study of the development and perfection of musical instruments, many years ago attracted the attention of the scientific acousticians and musicians of two hemispheres. He became a correspondent of the most famous authorities, such as Professor Helmholtz and others, and, as his biographical sketch printed below discloses, the recipient of the highest honor in this particular field of science. He had, in fact, impressed his personality upon the present and future development of musical instruments, and one of the most interesting and valuable collections of antique and modern musical and acoustic instruments, a veritable museum, the accumulation of a life's work, attracts the admiration of visitors at the Steinway mansion at Brunswick.

Theodore Steinway leaves an estate of upward of \$1,000,000, the bulk of which goes to his brother, William Steinway, and his sister, nieces and nephews. He was one of the chief stockholders in the corporation of Steinway & Sons, but on account of his illness he some years ago retired from active participation in the affairs of the firm. The affairs of the Hamburg factory and the London branch will not be interrupted, and, of course, the conduct of the great house will continue, as usual, under the management and control of Mr. William Steinway.

Personally the late Theodore Steinway was a man of the most generous instincts, liberal and kind hearted to those who deserved his patronage. From his friends his devotion called for the greatest admiration, and the position he gained in the esteem of leading men in Europe and America was due to this combination of characteristics and to his unusual accomplishments as an investigator and inventor. His demise is one of the saddest blows the Steinway family has suffered, and as a peculiar coincidence we refer to the fact that Theodore Steinway died on March 26, 1889, his brother, Henry Steinway, Jr., on March 11, 1865, and his brother Charles H. Steinway on March 31, 1865, making the three deaths in the month of March. Albert Steinway died May 14, 1877.

We append a complete biographical sketch of the deceased, taken from the *Encyclopædia of Contemporary Biography*.

Steinway, C. F. Theodore, late head (together with his brother William) of the great piano manufacturing house of Steinway & Sons, New York, was born November 6, 1825, in Seesen, near the city of Brunswick, Germany. Being the oldest son, his early history is closely interwoven with the development of the business career of his father, the late Henry E. Steinway, whose portrait and biography are given in Volume II. (pp. 362-68) of this work. The subject of this sketch received his first tuition in music in 1833, and until the year 1839 attended the celebrated High School of the Jacobsohn Institute at his native town. At this time young Theodore's highly developed skill in playing the piano, and his acute musical ear, had become too valuable to his father not to be utilized; and, being already able perfectly to tune and regulate a piano, he entered his father's business, and, step by step, under the latter's careful training, perfected himself in the art of building pianos.

As early as August, 1839, he attended and publicly showed off and played the three pianos, viz., one grand, one three stringed and one two

stringed square, exhibited by his father at the State fair in Brunswick, with the celebrated composer Albert Methfessel as chairman of the jury, who, besides granting the first premium, bestowed the highest encomiums upon the tone and workmanship of the pianos. Dr. Ginsberg, director of the Jacobsohn Institute, himself a thorough scientist, manifested deep interest toward young Theodore, carefully guiding his scientific education, placing at his disposal the Jacobsohn library and lecture room, the latter containing all the acoustic and scientific apparatus known at that period. In return Theodore assisted the teachers and professors of acoustics and mathematics in their lectures and experiments. Here it soon became clear to him that a piano in reality is a physical instrument for the production of sound. But the realization of this early conceived conviction was destined to be delayed for several decades, when Theodore Steinway, as matured inventor and creator of the new system of building pianos, finally and totally abandoned the old school of piano making, which depended entirely upon autodidactic usages, and tenaciously adhered to contradictory systems, unable to stand before the application and tests of scientific principles.

But leaving this theme as too voluminous for the object of this biography, we return to the early history of Mr. Theodore Steinway. In May, 1850, when the father, Henry E. Steinway, with his family, emigrated to the United States, young Theodore was free from military service, and this was the principal reason why he was selected to carry on and finish up the father's business. In the year 1852 Mr. Theodore married a highly cultured young lady in his native town, and the cherished idea of winding up business and joining the rest of the family in New York was abandoned, the more so as the social and political conditions of Germany had vastly improved, and with it Mr. Theodore's business, which became so extended and prosperous that in 1859 it was removed to the city of Brunswick, where within a few years he built up a large, lucrative business, the reputation of which extended all over Central Europe. In 1862 he met his brother Henry, Jr., at the World's Fair, in London, where Steinway & Sons were awarded a first prize medal for their pianos exhibited on that occasion.

In May, 1864, Mr. Theodore and his wife made a trip of pleasure and recreation to New York, when the whole family—father, mother, five sons and two daughters—were for the first and last time reunited. In March, 1865, great private misfortunes fell upon the family, the second son, Charles, succumbing to an attack of typhoid fever while on a visit of recreation to Brunswick, Germany, and the third son, Henry, who had been ill for several years, dying in New York. These misfortunes were the direct cause of Mr. Theodore's removal to New York, for, though himself in affluent circumstances, the sole possessor of a lucrative celebrated piano manufactory, his loyalty and devotion to the family and his aged parents outweighed all other considerations. In October, 1865, Mr. Theodore and wife arrived in New York, he entering as full partner in the business of Steinway & Sons, and assumed his duties as scientific director of the factory, to which he devoted his whole inventive genius and energy, while his brother William, as before, conducted the mercantile and financial affairs of the firm. In 1866 the firm erected Steinway Hall, the splendid acoustic properties of which are well known and appreciated by artists and musicians.

Unfettered by other duties and cares of any kind, and with every advantage at his disposal, Mr. Theodore Steinway's inventive genius began to develop itself. His first efforts were directed toward constructing upright pianos able to stand the effects of the severe North American climate as well as the grand and squares did. A deep rooted (and well founded) prejudice existed at that time all over the country against upright pianos, chiefly caused by the wretched wooden French upright pianos, which would fall to pieces within a short time after their importation, as also the poor American imitations of these French models. His upright pianos in Germany had achieved quite a reputation there; he had also brought with him a set of workmen highly skilled in making such instruments. These men formed the nucleus of the department of men trained by him to make upright pianos in New York.

Even after the construction of the most superior upright pianos, matchless in tone, touch and durability, many obstacles had to be overcome, chief of which was the opposition of the workmen, who, trained for grand and square pianos, were disinclined to learn the making of upright pianos. But Theodore, whose energy and perseverance are equal to his skill, was not to be checkmated; the newly constructed upright pianos were introduced, appreciated, and now (1883) are generally preferred by the American public to the square pianos, fully one-half of the 60,000 pianos made annually in the United States being upright pianos, more or less imitations of the systems inaugurated and patented by Mr. Theodore Steinway. Of the thirty-four patents granted by the United States to Mr. Theodore Steinway from 1866 to 1883 no less than sixty-two claims in said patents relate to upright pianos. Shortly after the introduction of the upright piano Mr. Theodore's attention was also turned to the grand piano, the most natural and perfect stringed instrument in existence. By U. S. patent granted to Henry Steinway, Jr., December 20, 1859, for his overstrung system, vast improvements in tone and durability of grand pianos had already been achieved in comparison with the old parallel string system in grand pianos of other makers.

While the total tension (pull) of the strings in a European grand never exceeded 20,000 pounds, Steinway & Sons' grands already averaged 25,000 pounds of strain. Meanwhile piano strings of steel had been greatly perfected, and Mr. Theodore's scientific tests on his own constructed testing machine had convinced him that the tension of the strings in a grand piano might be doubled and beauty and power of tone vastly augmented, provided the power of resistance to this increased pull of the strings could be secured in the architecture and construction of the piano. The obstacles were almost

insuperable. The cast iron frames cast for all piano manufacturers in ordinary foundries were not firm and reliable enough to withstand such an immensely increased strain.

Mr. Theodore, in the spring of 1869, went to Europe and carefully studied the latest achievements of the steel and iron industry there (in the fall of the same year going also to Egypt and witnessing the ceremonies of the opening of the Suez Canal), until the fall of 1870, when he returned to New York, and finally succeeded in producing a steel casting invariably withstanding a crushing strain of upward of 5,000 pounds per square centimetre, while ordinary cast iron will break under one-half of such a pull. Steinway & Sons in 1872 erected their own foundry at Astoria, opposite 120th street, New York, producing their own steel cupola shaped frames for every piano manufactured by them since.

After inventing and patenting, in 1872, his duplex, scale, and in 1875 the present grand piano repetition action, and new iron frame construction in grand pianos—all of which secured to his firm the highest award for pianos and piano metal frame castings, viz., "Highest degree of excellence in all their styles of pianos" at the Centennial Exhibition, Philadelphia, 1876—Mr. Theodore in 1877-8 invented and patented an entirely new system in the wooden architecture of grand pianos. The old way of building up the interior and exterior grand piano cases of short pieces, joined together like brick, was abandoned, and in its stead an entirely new system created, by which a series of layers of wood in one length were glued together and bent into the required form by means of immense steel presses. Thus the problem was solved to apply the law of science, according to which the tone vibrations invariably follow the longitudinal fibre of the wood, while cross fibres interrupt the vibrations.

A parlor grand, only 6 feet long, was constructed, embodying the new construction of the steel cupola frame and construction of exterior and interior case, of comparative lightness and elegance, yet having fully 50,000 pounds tension of strings and being far superior in power and beauty of tone to even the large concert grand which, at the Paris Exposition of 1867, had been crowned with the first of the grand gold medals of merit. This new system was at once applied to all parlor and concert grands produced by the firm, necessitating the establishment of Steinway & Sons' own steam saw mill, at Astoria, in order to saw logs of 23 feet length into the veneers and layers required. In his thirty-four United States patents, sixty-three claims relate to grand pianos.

Mr. Theodore Steinway attended personally to the exhibition of Steinway & Sons' grand, upright and square pianos at the Paris World's Fair of 1867. His inventions shown in the pianos at that time, especially the compression of the sound board and regulating its tension to the pull of the strings, created considerable sensation in musical and scientific circles. His Majesty the King of Sweden, Carl V., awarded the grand honorary gold medal to Mr. Theodore Steinway, and the Swedish Royal Academy of Fine Arts bestowed academical honors upon him. In the fall of 1867, on invitation, Mr. Theodore Steinway delivered an oration before the assembled Royal Academy of Fine Arts, Berlin, Prussia, and was (together with his brother William) elected academical member.

In the same year Mr. Theodore was voted a grand testimonial medal of merit and elected an honorary member by the Société des Beaux Arts, Paris. In 1880 His Highness the Duke of Brunswick bestowed upon Mr. Theodore Steinway the grand gold medal of the state for his achievements in the art of piano building. Mr. Theodore Steinway, now a widower and childless, has traveled extensively. In his younger days all over Central Europe to study in his business, and later on in America, Europe, Asia and Africa, always with a view of studying the achievements and requirements of the different races as to musical instruments. He possesses one of the rarest collections of musical instruments of all ages in existence, and is himself a most profound student and thorough expert in that direction, and acquainted with every form of piano ever attempted in any country.

Under Mr. Theodore Steinway's personal practical tuition, his five grown-up nephews, Henry W. T. Steinway, Charles H. Steinway, Fred. T. Steinway, George A. Steinway and Henry Ziegler are now being trained as expert scientific piano makers, to enable them hereafter to successfully conduct Steinway & Sons' establishments in New York, Astoria, London and Hamburg, under Theodore Steinway's motto:

Geselle ist wer was kann,
Meister ist wer was ersann
Lehrting ist Jedermann.

Behr Brothers Get the First Prize.

At the Melbourne Exposition Messrs. Behr Brothers & Co. received the highest award, a gold medal. They are also introducing in their grand pianos a new method of equalizing the weight of the keys under the fingers by means of an arm added to the hammer shank, in which arm the necessary weight is placed, obviating the weights in the key itself. Mr. Ernest Muldener, Jr., is now in charge of the retail warerooms of Behr Brothers & Co., 15 East Fourteenth-st.

Trade Notes.

- Wm. Rohlfing, of Milwaukee, is in town.
- H. Worrall has patented a harmonic damper for pianos; patent No. 398,924.
- Henry Behning, Jr., has returned from his ocean trip to Bermuda and is feeling fine.
- Edward Pond returned from a trip to Old Point Comfort, and Washington on Saturday.
- Mr. W. F. Boothe, of Philadelphia, who has been very ill, is at Atlantic City, convalescing.
- Chas. Russel & Co., music dealers, Bowmanville, Canada, were burned out last Wednesday morning.
- The Soule Piano and Organ Investment Company will start business in Brockton, Mass., April 1.
- G. B. Shearer, of Oneonta, N. Y., will soon begin to build a brick business block on Broad-st. of that town.
- Mr. Otto Suto, of Baltimore, will leave for Europe on June 12 to visit his family, at present residing in Berlin.
- A. W. Fisher, of Meriden, will settle in California and represent the Wilcox & White organ in certain sections of the Pacific Coast.
- The appropriation this year for the State Board of Arbitration is \$15,000; \$30,000 for factory inspection and \$20,000 for labor statistics.
- The new ballot reform bill provides that employers must give their factory and other employes two hours in which to vote at every election.
- Tryber & Sweetland, manufacturers of the Lakeside organs, Chicago, are figuring to double the production and output of their instruments.
- Ivers & Pond pianos have been selected for use in the public schools of Boston. Another great point in favor of the Ivers & Pond Piano Company.
- The Smith American Organ and Piano Company, of Boston, announce that they have received the highest award at the Melbourne, Australia, Exhibition.
- Adolf Glose, the popular pianist, will open the new piano warerooms of Piercy & Co., of Troy, N. Y., with a piano recital on the Fischer grand on April 4.
- Mr. Theo. Silkman, manager for H. D. Pease, successor to C. D. Pease & Co., is on a trip through the West, and was last week in Chicago and Quincy, Ill.
- The Root & Sons Music Company, of Chicago, are closing out their stock of musical merchandise, having decided to discontinue that branch of their business.
- E. G. Newell, of Chicago, has been in New York on a flying trip, and it is probable that some changes may take place with his firm or the pianos they represent.
- Mr. Joshua Briggs, who has been engaged for many years in the manufacture of piano stools at Peterboro, N. H., has sold out his business, including factory, patents, &c., to the Briggs Piano Stool Company.
- In the time worn case of Chickering & Sons and Bartrass, growing out of the failure of Pelson, Pomeroy & Cross, of Chicago, a motion was recently made and granted at Ottawa, Ill., granting the defendants time to file a reply.
- In the New Haven and Derby freight house one day last week were seen three Sterling pianos packed for shipment to London consignees. The export business of this company, already large, is constantly increasing under the able management of Rufus W. Blake.—New Haven "News."
- Mr. O. A. Kimball, of the Emerson Piano Company, Boston, returned from his Southwestern trip last Wednesday. Mr. Kimball found trade in excellent condition throughout the South and Southwest. Mr. P. H. Powers, of the company, is South for his health and has probably reached Florida by this time.
- Mr. Oliver Peck, formerly of the firm of Peck & Schilling, of Oswego, N. Y., and later in business for himself at the same place, is in town looking for a suitable store in which he proposes to commence the retail piano business in the midst of us. Incidentally, he is introducing his newly patented kidney cure.
- The Ivers & Pond Piano Company, who have warerooms at 283 Main-st., have added a new patent soft stop to their pianos, which is a great improvement and is much appreciated by musicians. The Ivers & Pond is one of the few first-class pianos, and is having a good sale in this section.—Springfield "Union."
- Among new corporations announced officially in Missouri is the Kansas City Piano Company, capital stock, \$20,000; shareholders and incorporators, James S. Cumston, of Boston,

Mass., twenty-six shares; Hugo Sohmer, of New York city twenty-seven shares; Thomas F. Scanlan, of Boston, Mass., twenty-seven shares, and O. K. Guffin, of Kansas City, twenty shares.

—The Fitchburg "Mail" makes the following statement about a case of rapid transit:

Nichols & Rich had an order for a piano, and not having the kind in stock, ordered one from New York. The piano was delivered on board the cars at 4 P. M., and arrived here at 8:30 the next morning.

—A novel application of paper pulp has recently been discovered, and consists in the production of organ pipes from that material. The origin of the industry is somewhat curious. Crespi Riguzzo, the curate of a little Italian village, was desirous of supplying his chapel with an organ, but as the commune was too poor to find the necessary funds, he and an engineer of the name of Colombon hit upon the idea of making the pipes of paper pulp, which gave such satisfactory results that the patent has been sold in Germany for £2,500. This is the latest on the subject.

—S. Seiler, the Socialist apostle and editor, has sold out his music store business, and will shortly depart for California, where he formerly resided. He says that the climate here is only fit for horses, and if New Englanders were ever in California for any length of time it would be difficult to keep them here. Since Mr. Seiler and his family moved to this city his child has died, his wife has become an invalid and his own health has become greatly impaired. He entertained hopes of becoming sufficiently acclimated to live contentedly here, as he liked the city and its people, but the sudden changes in the weather have been more than he could bear, so he finally decided to bid farewell to the East and return to his former home.—Bridgeport "Farmer."

—William H. Weaver, of Weaver & Williams, Olean, N. Y., dealers in pianos and organs, died on Wednesday afternoon while sitting in his chair at his desk. Over exertion in lifting a piano was the cause of his sudden death. Immediately after handling the piano his face looked flushed and he looked badly. He went directly to his store, sat down, complained of illness and soon became unconscious. When the doctors arrived he was already beyond human aid and soon expired. He was born in Allegany County, N. Y., in 1830, and in 1854 married Miss Sophronia Morse, of Angelica, who survives him, together with his mother, a daughter, who is Mrs. H. G. Williams, wife of his partner, and five brothers. He went to Olean in 1883, enjoyed a good reputation, was financial secretary of the Royal Templars of that city and Deputy Grand Councillor of the order. He was a Presbyterian. The funeral took place last Friday.

WANTED—Partner with \$15,000 in well established, paying music business in leading Southern city. Present partner retiring. Address Partner, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A scale and patterns for a 4 foot 4 inches upright piano. Any kind of a standard scale would be acceptable, if free from patents or expensive adjuncts. Address Scale, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A well established German firm, manufacturing and dealing in pianos, wants the sole general agency for Germany of an American manufactory of cottage organs (harmoniums). Address offers to T. 9645, care Rudolf Mosse, Cologne (Germany).

BUSINESS CHANCE.—A capitalist, or anyone who desires to interest himself financially in an established piano manufacturing business located for many years in this city, can get details, &c., by addressing Manufacturer, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—By a piano tuner of several years' experience, a position as tuner with some firm. Has worked in a music store, and can make himself generally useful. Can furnish first-class reference. Address Tuner, care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

\$2 BOARD COVER—\$1.75 PAPER COVER—Siegfried Hansing's work, "The Piano in its Relations to Acoustics." Printed in the German language only. A copy of this important book should be kept in every piano factory. Full of details on piano construction. For sale at the office of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A competent tuner and general repairer. Must be a man of experience, of sober habits and industrious. Will receive fair salary and expenses, and can make a great deal of extra money by working up tuning route in three adjoining counties. Address, with references, X. Y. Z., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

FOR SALE.—Private list of the financial standing of 1250 piano and organ dealers in the United States, arranged by an experienced person who has made a practical study of the subject. Corrected up to date. Independent of Bradstreet's and Dun's reports, which were, however, consulted. Free from the faults of either. Address M. D. S., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

M. STEINERT & SONS have taken the agency and sale of the Pease pianos and have given the firm a preliminary order for 40 pianos. They will sell Pease pianos in all their warerooms. This is one of the best moves made by Mr. Silkman since he has been manager of the Pease business.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 476.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.			
Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, MARCH 27, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 236 STATE STREET.

JOHN E. HALL, WESTERN REPRESENTATIVE.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising bills in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

SOME of the New York piano manufacturers will participate in the great industrial parade which is to take place on May 1.

THE article on the late C. F. Theodore Steinway, news of whose death reached us just as we were going to press, necessitated a change in the make-up of this number of THE MUSICAL COURIER.

THE following is from the latest number of the "London and Provincial Music Trades Review":

"Messrs. Steinway & Sons announce that their celebrated instruments are now frequently used in the St. James' and other principal halls of the metropolis, by such well-known artists as Mrs. Essipoff, Mr. Grieg, Mrs. Haas, Otto Hegner, and others. Formerly the Steinway piano could only be heard in Steinway Hall."

THE report of the German Hospital Fair, of which Mr. William Steinway was president, is officially announced and shows the following remarkable figures:

Total receipts.....	\$117,709.80
Total expense.....	6,691.49

Net surplus \$111,018.31

It is probable that another \$1,000 will come in.

THE New England Piano Company has been organized into a stock company, as was hinted in these columns in our issue of March 13. It is capitalized at \$750,000, of which amount Mr. Thomas F. Scanlan controls the great majority. The New York branch of the

company has been formed into a separate stock concern with a capital of \$200,000, of which amount Mr. Thomas F. Scanlan also controls the great majority.

WE would respectfully call the attention of the editors of the "Ladies' Home Companion," published at Philadelphia and Springfield, Ohio, to the fact that their last semi-monthly number contained a fraud advertisement of the Gem Piano and Organ Company, of Washington, N. J. The advertisement states that the company "is established twenty-eight years." The company is not established over eight years, if that long, and in addition to this fraudulent announcement we are constrained to say that the company manufacture neither pianos nor organs. The goods they offer for sale are fraud stencil and stencil fraud pianos and organs. Papers that claim respectability should not disseminate such advertisements.

AN exchange announces that Mrs. Harrison's new piano is of Circassian walnut, with silver pedals and a backing of yellow satin to the fretwork in front.

This important news, which will certainly take precedence in the public estimation of foreign diplomatic appointments, would have been much more startling if the piano had been of Circassian make and the silver pedals made of walnut.

The "backing of yellow satin" is not nearly so burning a question as the political backing necessary to get the favored piano into the classical precincts of the White House. The "fretwork in front" was doubtless a result of the efforts of the ambitious piano manufacturer with a "pull" to push his own make into political prominence, fretting in the meanwhile for fear that a competitor might get into action ahead of him. This will do!

NOT one of the stencil editors of these music trade stencil papers had the courage to call his soul his own and print a line on the subject of the new trade mark law that has just gone into effect. The whole set is under such obligations and servitude to the stencil piano crowd that they dared not point out the most important legislation that has ever affected the piano trade of this State. In fact, as far as the stencil instrument goes, the new law is revolutionary, and yet in a matter of such unprecedented significance not one editor of any of these music trade sheets referred to it, for fear of losing the patronage of the stencil piano man. And yet they call that journalism. Not only must the stencil go, but the stencil sheet and its editor must also go and will go.

SOME people are not born with the mental capacity to speak or use good English; some have the faculty and suffer from its being neglected, and some, being without the power to say a simple thing in a very simple way, go to the extreme of making an ordinary remark with such a wealth of verbiage, with such a misuse of words and such a straining for effect that their productions, while meant to be serious, must strike a reader as extremely ludicrous. For instance, the following trade notes, culled at random from an esteemed contemporary:

Frank King, with Chickering & Sons, of Boston, Mass., and New York has excited some curiosity by his frequent appearances in Chicago, Ill., during the past six weeks.

Jack Haynes, the famous Eastern manager of Newman Brothers, Chicago, Ill., after successfully peregrinating every city, town, village, nook, and corner of these United States and Territories for many years, &c.

Herlich & Co., of Paterson, N. J., are the victims of a perpetual increase of orders, some of which it seems almost impossible to fill without severely trying the patience of customers.

Why does Frank King excite curiosity by appearing in Chicago? He is not an extraordinary individual and not a member of a circus, at least not of the Greatest Show on Earth.

As to the second, why "Jack Haynes," instead of Mr. John or even Mr. Jack Haynes, and in the name of good English, or even in the name of common sense, why "peregrinating."

In the third a truth is unwisely stated, because it is impossible to fill any order for a Swick-Herlich piano without severely trying the patience of the customer. Say all you like, gentlemen, in puffs for your adver-

tisers, but try to make them not appear ridiculous by your exuberant expressions, and, above all, speak and write and publish plain, ordinary, everyday United States English.

SOME of our contemporaries have been lashing themselves and each other into a fury over a tabulated statement purporting to set forth the number of square inches of advertising contained in each and in each other. We have always known that our contemporaries were ignorant on subjects connected with the trade and piano and organ construction, but we never before appreciated the fact that they could not do easy sums in addition and multiplication. Yet this is the deplorable condition of affairs, since each one has printed the form with its own number of square inches as the greatest. Go ahead, fight it out, gentlemen, or rather fight it out, boys; its going to be summer pretty soon and the silly season is now upon you.

In the meantime THE MUSICAL COURIER goes right along and has the best advertising patronage of the lot, and publishes only piano and organ and piano and organ material and musical advertisements and refuses the "ads." and money of the "fake" houses, which the others are so glad to pick up and champion.

Then, again, you know, THE MUSICAL COURIER is a music trade paper and is owned and edited by men with experience in the business and an accurate knowledge of what they are talking about, so that their words and opinions have meaning, importance and weight. The New York "Sun" is one of the smallest daily papers published in the city, and yet there is no newspaper in the United States in which can be found better editorials, written by more brainy men, who possess more absolute knowledge of what they write about, and consequently the "Sun" wields the most powerful influence of any paper issued in the metropolis in the daily, political, financial and business affairs of the country.

THE MUSICAL COURIER is content to follow the example of the "Sun," to be consistent, correct and compact; to express in the fewest possible well chosen words the greatest amount of information and advice to the piano trade from the pens of men who know whereof they speak and who speak fearlessly and right to the point. This is the kind of paper that advertisers seek and appreciate.

Let this present issue as an example speak for itself. Read it carefully, compare it with the others, examine our advertisements, and then please notice that the number of this paper is 476, which means that for four hundred and seventy-six consecutive weeks THE MUSICAL COURIER has been pursuing the even tenor of its way, always upholding that which is good and condemning that which is bad in the piano and organ industry; and remember that we are the only men in trade journalism capable of forming and expressing an opinion on the subject matter discussed and recollect that THE MUSICAL COURIER inserts no "fake ads" to cover so and so much space, that we've been fighting the stencil frauds for years, and judge from our articles on that subject in this issue if we are not warranted in thinking that

We may be happy yet,

You bet!

Notice of Incorporation.

NOTICE is hereby given that the undersigned have organized a corporation under the laws of Iowa, to be known as the Rice-Hinze Piano Company, with its principal place of business at Des Moines, Ia. The general nature of its business is the manufacture and sale of pianos, organs and other musical instruments, &c., with a capital stock of fifty thousand (50,000) dollars, to be paid in full as issued, and to commence business when one-tenth is paid in. The corporation is to begin March 1, 1889, and continue for twenty years. Its affairs are to be conducted by a president, secretary, treasurer and superintendent, to be elected on March 1 of each year. The highest amount of indebtedness permitted is two-thirds the amount of the capital stock paid in, with private property exempt from corporate debts.

J. C. MACY, I. E. RICE,
C. HINZE, C. H. SWEENEY.

March 11, 1889. GEO. L. JARRETT,

—Francis Bacon has just produced a small upright scale, 7½ octaves, only 4 feet 2 inches in height, with swing desk and a full iron frame, which he intends selling at a very modest price to dealers who desire such an instrument.

THE LAW.

It is a Misdemeanor to Make or
Sell or Offer Stencil Goods
for Sale.

THE STENCIL IN NEW YORK.

Stencilers Look Out!

THE exact law now in force in this State, as printed below, is much more severe and effective than our article of last week disclosed, and its application to the stencil piano is so plain and unequivocal that the new status of the stencil becomes highly interesting. But first the law, as it now stands:

AN ACT

To amend section three hundred and sixty-four of the Penal Code, relating to offenses against trade marks.

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

Section 1. Section three hundred and sixty-four of an act to establish a Penal Code is hereby amended to read as follows:

Sec. 364. A person who, knowingly, in a case where provision for the punishment for the offense is not otherwise specially made by statute:

1. Falsely makes or counterfeits a trade mark; or

2. Affixes to any article of merchandise a false or counterfeit trade mark, knowing the same to be false or counterfeit, or the genuine trade mark, or an imitation of the trade mark of another without the latter's consent; or

3. Sells, or keeps or offers for sale, an article of merchandise to which is affixed a false or counterfeit trade mark, or the genuine trade mark, or an imitation of the trade mark of another, without the latter's consent; or

4. Has in his possession a counterfeit trade mark, knowing it to be counterfeit, or a die, plate, brand or other thing for the purpose of falsely making or counterfeiting a trade mark; or

5. Makes or sells, or offers to sell or dispose of, or has in his possession with intent to sell or dispose of, an article of merchandise with such a trade mark as to appear to indicate the quantity, quality, character, **PLACE OF MANUFACTURE OR PRODUCTION, OR PERSONS MANUFACTURING OR PRODUCING THE ARTICLE, BUT NOT INDICATING IT TRULY;** or

6. Who knowingly sells, offers or exposes for sale, any goods which are represented in any manner, by word or deed, to be the manufacture or product of any person, firm or corporation other than himself, unless such goods are contained in the original packages and under

the labels, marks or names placed thereon by the manufacturer who is entitled to use such marks, names, brands or trade marks; or

7. Who shall sell or shall expose for sale any goods in bulk, to which no label or trade mark shall be attached, and shall by representation, name or mark written or printed thereon, **REPRESENT THAT SUCH GOODS ARE THE PRODUCTION OR MANUFACTURE OF A PERSON WHO IS NOT THE MANUFACTURER;**

Is guilty of a misdemeanor.

Sec. 2. This act shall take effect immediately.

AN ACT

To amend section four hundred and thirty-eight of the Penal Code relating to false labels. *The People of the State of New York, represented in Senate and Assembly, do enact as follows:*

Section 1. Section four hundred and thirty-eight of the Penal Code is hereby amended so as to read as follows:

Sec. 438. A person, who, with intent to defraud, either

1. Puts upon an article of merchandise, or upon a cask, bottle, stopper, vessel, case, cover, wrapper, package, band, ticket, label, or other thing, containing or covering such an article, or with which such an article is intended to be sold, or is sold, any false description or other indication of or respecting the kind, number, quantity, weight or measure of such article, or any part thereof; or the place or country where it was manufactured or produced or the quality or grade of any such article, if the quality or grade thereof is required by law to be marked, branded or otherwise indicated on or with such article; or

2. Sells or offers for sale an article, which to his knowledge is falsely described or indicated upon any such package, or vessel containing the same, or label thereupon, in any of the particulars specified; or

3. SELLS OR EXPOSES FOR SALE ANY GOODS IN BULK TO WHICH NO NAME OR TRADE MARK SHALL BE ATTACHED, AND ORALLY OR OTHERWISE REPRESENTS THAT SUCH GOODS ARE THE MANUFACTURE OR PRODUCTION OF SOME OTHER THAN THE ACTUAL MANUFACTURER OR PRODUCER, IN A CASE WHERE THE PUNISHMENT FOR SUCH OFFENSE IS NOT SPECIALLY PROVIDED FOR OTHERWISE BY STATUTE; is guilty of a misdemeanor.

Sec. 2. This act shall take effect immediately.

Some Dealers.

The gist of this law is to the effect that any person in this State who:

1. Makes a piano or organ and puts upon it a trade mark as to appear to indicate falsely the place of manufacture of the piano or organ is guilty of a misdemeanor. This covers an important field. Pianos made here or outside, even though they indicate the name of the manufacturer, but have the place of manufacture falsely stenciled, cannot be sold, offered for sale, nor can they be kept on hand to show with the ultimate purpose to sell. Down on University-pl., at No. 40, there are now on sale pianos marked Herlich & Co., New York. The name "New York" does not indicate truly the place of manufacture, as these pianos in question are made in Paterson, N. J. There is no doubt that the parties who are selling these pianos will find themselves in trouble unless they will at once take from the fall boards of those uprights the name "New York" and chip the name off the iron plate. They can be molested and arrested at any moment, and before they could find time to ship the pianos they would find themselves firmly in the clutches of the law.

THE MUSICAL COURIER having succeeded, with the

assistance of able and conscientious and formidable coadjutors in making the stencil business unlawful, must now see to it that the law be enforced. We therefore give notice to the parties selling the pianos unlawfully stenciled at 40 University-pl. to close up shop or ship the pianos back to the factory, otherwise the District Attorney will be formally notified of the state of affairs.

Some Manufacturers.

2. Any person who makes pianos with such a trade mark as to appear to indicate persons manufacturing the article, but not indicating it truly, is guilty of a misdemeanor. Under this clause would come some manufacturers who are shipping pianos to dealers in stencil pianos in this State. If Buckingham, in Utica, is selling any stencil Hardman pianos, he must stop it. If H. S. Mackie & Co. are continuing to sell stencil Marshall & Wendell pianos, they must stop it. If S. T. Gordon & Son are continuing to sell stencil Hale pianos, they must stop it. They and the manufacturers of stencil pianos in this State must stop it, not because THE MUSICAL COURIER is kind enough to ask them, but because the law of New York State makes it incumbent upon them to stop it, and because it is a misdemeanor to transact that kind of business. THE MUSICAL COURIER must call the attention of the respective district attorneys of the respective counties to the infraction of the law.

The Jobbers.

3. Any person who sells pianos with such a trade mark as to appear to indicate the place of manufacture falsely, or the persons manufacturing the article falsely, is guilty of a misdemeanor. This includes not only such stencilers as McEwen but also the dealers, such as Tietz, for instance, and dozens of others, who stencil McEwen pianos. The pianos not only indicate falsely the place of their manufacture but also falsely the person or persons manufacturing them. The small dealer must be careful not to purchase pianos or organs from jobbers who are known to be, or are apt to be, stencilers. The law does not excuse anyone on the score of ignorance. The dealer is supposed to know whether the piano or organ he offers or displays for sale is a stencil or a genuine piano or organ, and the only means we can suggest to avoid trouble from ensuing under the new law is to buy directly from the manufacturer pianos under his own name or trade mark.

A dealer or anyone in Amsterdam, Gloversville, Canandaigua or Jamestown, or anywhere in this State, selling McEwen, Swick, Conservatory, National, United States, Arlington, Standard, Metropolitan, Gem, Beatty, Gordon, Kimberly, Stoddard, Mozart, Wagner, Beethoven or other stencil pianos or pianos stenciled in his own name is sure, under the provision of the new law, to get into serious trouble that will eventually cost ten times the money that can possibly be made in selling stencil pianos. To buy from a jobber entails, therefore, as much risk as if the dealer puts the stencil on himself or has it done by the manufacturer.

Manufacturers and Outside Stencils.

4. Under the above proviso a manufacturer who makes only a limited number of pianos, but purchases the balance he needs to keep up his supply, is equally amenable to the law. Under this head comes such firms as Horace Waters & Co., who have been making a certain number of pianos, but have in addition been selling stencil pianos. Anyone purchasing such pianos as the latter can have the money refunded at once, and if the transaction reaches the proper authorities the law must take its course. THE MUSICAL COURIER has conscientiously advised these firms not to have their names implicated in transactions of such a nature, and in course of our arguments we depicted the danger that menaces the legitimate pianos in such cases. But no, our advice was not heeded. Several members of these firms went so far as to ridicule the possibility of detection and urged that the whole stencil warfare of THE MUSICAL COURIER was based upon personal motives, as

if it were a person in place of a principal we were pursuing. It was predicted that we could not succeed in bringing the matter to an issue. Yet here we are today no longer advising or urging manufacturers and dealers to heed our suggestions, but to heed an absolute law—a part of the statutes of the State of New York, an article of law, an act in the penal code. The courts will be especially severe on the manufacturer who also sells stencil pianos under the pretense of having made them.

Pianos in Exchange.

5. We have all along maintained that stencil pianos are worthless, because they are constructed at such small cost that the element of music, that is, tone as well as touch, was foreign to them, and that, consequently, they are worthless. Now, under this new law, if a party who owns a stencil piano desires to exchange it for a new legitimate piano, he cannot expect to have anything worth mention allowed for the stencil piano, for it is unlawful on the part of the person or firm who takes it in exchange to offer for sale or to sell the exchanged stencil piano. Such an act would constitute a misdemeanor, punishable by fine or imprisonment, or both.

Neither can a firm or dealers hope to be able to re-stencil an exchanged piano that is falsely stenciled, for they would run the risk of putting the wrong manufacturer's name on the piano, and that would involve them still more. They will necessarily be obliged to keep their hands entirely off the stencil piano that is offered for exchange.

Rented Pianos.

6. A great number of pianos are rented under the condition that the rent or part of it will be accepted in part payment in case of purchase. Pianos cannot be rented under such conditions in this State in the future if they are stencil pianos. Such an agreement constitutes a conditional sale and to sell or offer to sell a

stencil piano is, under the law, a misdemeanor. Dealers can consequently not rent stencil pianos with purchase agreement, if, indeed, they can rent stencil pianos at all. Our legal advice is not clear on the subject of the rent of stencil pianos. If the stencil piano cannot be "exposed" it will be difficult to rent it; in fact, it must be "exposed" in order to show and play it when a rent customer calls. This would constitute a violation of the law. However, pianos that are falsely stenciled cannot be rented under purchase agreement, and that suits us for the present.

Pianos on Installments.

7. A great majority of the stencil pianos sold in this State at retail are sold on the installment plan. A small amount of money is paid down, the balance being paid on monthly installments. Very well. Dealers who refuse to conform with this new law, and who will continue the sale of stencil pianos, run a new risk in selling stencil pianos on installments, as the purchaser is very apt to discover the law on stencil pianos either in the ordinary course of business or through a rival of the stencil dealer. Competitors are not very anxious as it is to withhold the rather pleasant information from installment purchasers that their purchase consists of a stencil piano. Now that it has become unlawful to sell stencil pianos these very competitors will be aroused to the enormity of the offense committed by the stenciler, and indignantly will they denounce the rival who has sold a poor blind widow a stencil piano.

Stencil pianos sold on installments will consequently become irritating sources of trouble, and persons who are not afraid of litigation or who become convinced that a sale of a stencil piano is unlawful, will not return instruments until all their payments have been refunded, and even then some of them may not be satisfied. It will therefore be a most risky transaction to sell a stencil piano on the installment plan, speculating upon the abiding ignorance of the purchaser.

Summary.

These, then, are some of the vicissitudes which meet the career of the stenciler in New York State under the operation of the new law.

We wish to remind those gentlemen who are preparing to defy the legal statutes that THE MUSICAL COURIER will become an active element in the administration of justice on the subject of the unlawful stencil pianos that may be offered for sale by manufacturers and dealers in this State after this date. It must by this time be apparent to the stenciler that THE MUSICAL COURIER has been engaged in a most serious and deliberate effort to eradicate the evil known as the stencil, and, having reached this position, only such persons as are lacking in common sense can delude themselves with the idea that the matter is ended as far as THE MUSICAL COURIER is concerned.

On the contrary we hereby give

Notice

that THE MUSICAL COURIER will see to it that every stencil transaction that comes under our observation will be ventilated in these columns for the benefit of the authorities who have charge of the enforcement of the laws constituting the penal code of the State of New York. As far as we are concerned we are no longer engaged in advocating the cessation of stencil operations in this State; we shall, after this date, be engaged in advocating obedience to the laws of the State. The stenciler in this State passes out of the dominion of discussion in the columns of THE MUSICAL COURIER; he is in the hands of the law, and this paper will see to it that the legitimate firms shall not be placed in competition with men who are conducting an unlawful business—for it is now unlawful to do any kind of business in this State in stencil instruments. No doubt the great profits in the sale, &c., of stencil pianos will tempt some of the stencilers to continue their vocation. We simply remind these parties that they must not revile this

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paper if their own action will subject them to fine and imprisonment or both.

The Musical Courier.

All complaints or notices referring to the sale of or transaction in or manufacture of stencil instruments sent to this office will be forwarded, together with explanation, to the office of the district attorney who may have jurisdiction. We advise dealers who have stencil pianos on hand to have the stencil names taken off at once, and the proper name substituted. Any professional informer may at any moment drop into the wareroom, and, upon discovering a stencil piano or organ, put the dealer to endless trouble and expense.

THE MUSICAL COURIER therefore advises every dealer and manufacturer to see to it that every piano has the name or trade mark of the manufacturer upon it, and none other. This is the first step necessary to conform with the law. We will see who refuses to do this.

THE STATUS OF THE GRAND.

WITHIN the last few years the small "baby" and semi-grand have been coming rapidly to the fore. Five or six years ago the manufacturers of the very highest priced instruments only turned out small grands, and their cost was such that there was but little market for them. Now that the square has dropped out, we have only to consider the relation of the grand and upright and we find the proportion of grands greatly increasing. This is gratifying, because just as the modern upright is an improvement on the old square, so the modern grand is an improvement on the modern upright, and while the grand will never supplant the upright, if the present rate of increase is continued it promises to become almost an equal contestant.

Several points have been gleaned by this comparatively new phase of the piano business.

1st. That it is possible to make a good grand that will take up but little room.

2d. That it is possible to obtain good small grand scales, either copies of the more expensive makes or original ones.

3d. That with the present state of advancement in piano construction, it is possible to produce a small grand at a cost which warrants its being placed upon the market at a reasonable price.

4th. That the public are quick to appreciate the advantages of a grand over an upright, and back their appreciation by their purchases, as is shown by the present increase in grand production.

5th. That the active firms in the piano trade are quick to see the tendency of the public constantly to demand better and better instruments, and that they follow actively in the lead of the older, and more fashionable houses.

In support of this last statement, we may mention the following firms who within the last few years have commenced and actively pushed their manufacture of grand pianos:

New England Piano Company.	Mason & Hamlin.
C. C. Briggs & Co.	Behr Brothers & Co.
Ivers & Pond Piano.	Conover Brothers.
Emerson Piano Company.	J. & C. Fischer.
Lawrence & Son.	E. Gabler & Brother.
Wm. H. Bush & Co.	Hardman, Peck & Co.
Kroeger & Sons.	Wm. E. Wheelock & Co.
F. G. Smith.	Julius Bauer & Co.

Some of the grands of the above firms are good, some fair, some bad and some very bad. We mention them only to show the tendency toward grand manufacture. It is not possible to originate or even to copy a grand and to bring it to any degree of perfection within so short a time. Most of them have only now reached a point when sufficient time has elapsed to show the defects of their earlier productions.

We shall watch the progress of this interesting element of the business with much attention, and hope at the close of the year 1889 to be able to furnish the trade with accurate statistics in the matter, as we have done in years past in the matter of the degeneracy of the square.

No Inconsistencies.

WE understand that, like Swick, Beatty, Waters and other parties who are or have been identified with the stencil, E. H. McEwen is displeased with its exposé in these columns. We are not anxious to make use of individual or firm names in the discussion of the stencil, but as the stencilers make use of their own

names upon the stencil pianos, they are themselves responsible for the use of their names in this paper. It is by no means a personal matter but a principle that is involved, and we refer to our files, extending back for many years, to prove that we have always endeavored to show that such a trivial question as a firm or individual was never seriously considered by us in a stencil discussion.

We have also been taxed for protecting several large manufacturers who are engaged in stenciling pianos or selling stencil pianos to McEwen and other stencilers. To this we have frequently replied that we are not in the detective business; that we do not go through piano factories in order to discover or learn for whom pianos are stenciled, but we propose to know the stencil pianos when we look at them.

We have been accused specifically of protecting the New England Piano Company and calling all stencil pianos "low grade or vile New York stencil pianos," taking great care not to involve Mr. Scanlan's name. To this we reply that when we were asked to state whether a piano was a stencil piano or not, when it was a stencil we unhesitatingly said so without considering for a moment whether it was made by any of the New York stencil manufacturers or by the New England Piano Company.

We understood some time ago that the New England Piano Company had determined to go out of the stencil business entirely, and as we considered this an important step, directly tending to improve the condition of things in the piano trade, and a step that would have given the stencil business a hard blow, we exercised great caution in using the name of the New England Piano Company. We did not wish to disturb the expected action of the company by indulging in criticism. This will explain why we exercised caution. It was done in order to make a significant announcement of so important an event and at the same time not to interrupt the process.

Whether the step will now be taken we are unable to state. The change of the company into a stock concern will no doubt be productive of other changes, and stenciling may cease. The new law in this State on the subject of trade marks may also affect the company's system or views on the stencil.

So it will be seen that we have not been guilty of any

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inconsistencies, but have made the stencil fight without personal considerations.

But again we say: The stencil must go!

CALLING THE MILLER PIANO COMPANY.

THE Henry F. Miller & Sons Piano Company, of Boston, had the following notice published in a music trade paper of this city:

It may be truthfully said that for the entire quarter of a century during which the house of Henry F. Miller & Sons has been established they have not made any backward step. Their motto has always been "Excelsior," and their growth has kept constant march with the advancing reputation of their instruments. Their pianos have had more than the ordinary criticism passed upon them almost since the very beginning, as they have been used so frequently in the principal orchestral concerts by the most prominent artists, and the public have therefore had an opportunity of judging them which they have had with scarcely any other instrument manufactured. In one period of 10 years not a single day passed without the Miller piano being used in a concert.

The house of Henry F. Miller & Sons is one of the strongest in the trade and has a record honorable among all its contemporaries.

To this statement THE MUSICAL COURIER, in the interest of truth, entered an objection, asking, among other things:

Who are the most prominent artists that have been playing piano in this country, whether in orchestral or other concerts, for we don't want to pin the reader down to orchestral concerts only? What are their names? Give us the names of those who have played in the United States since the Miller piano was first made. Did Gottschalk play the Miller grand? The Miller firm was started, we believe, in 1861; Gottschalk died in 1869. Did Von Bülow play the Miller grand? Did Anton Rubinstein play the Miller grand? Did Essipoff play the Miller grand? Did Joseffy play the Miller grand? Did Rosenthal play the Miller grand? With all due respect to our local pianists these names are rather imposing. But let us see about some local artists. Did Carl Baerman play the Miller grand? Did Carl Faeltgen play the Miller grand? These are two rather eminent names in contemporary musical history in Boston. We must remind our readers that the Millers say: "By the most prominent artists." Who are the most prominent? The above mentioned or those not mentioned by us?

The Miller Company prints the following list as a reply to our questions:

Miss Neally Stevens,
Chevalier De Kontski,
Anton Strelezki,
Calixa Lavalée,
Carlyle Petersilea,
S. Liebling,
Edward Hoffman,
I. F. Gilder,
Henri Strauss,
Constantin Sternberg,
A. I. Epstein,
M. Epstein,
E. R. Kroeger,
Gustave Satler,
Edward Elliott,
Milo Benedict,
Otto Bendix,
Heinrich Kohler,
Anthony Stankowitch,
John Orth,
Ernst Perabo,

Miss Dyas Flannagan,
Louis Maas,
Wm. H. Sherwood,
Edmund Neupert,
J. de Zielinski,
Hermann Emil Zoch,
T. P. Ryder,
John A. Preston,
Benno Scherck,
Joseph Harrison,
Henrietta Maurer,
E. B. Perry,
Charles Kunkel,
Mrs. Wm. H. Sherwood,
Miss Atala Ramleh,
Henry Waller,
Fannie Bloomfield,
Hugo Mansfeldt,
Louis Ehrhote,
Miss Celia Gaul,
H. G. Andres,

and Alfred Pease.

While we admire many of the above pianists as excellent artists we must still adhere to our statement, and reiterate that if the Miller piano is to fulfill the claim that it has been frequently used in the "principal orchestral concerts" in this country by "the most prominent artists" it must include among those artists the "most prominent" ones, and they have been Gottschalk, Von Bülow, Rubinstein, Essipoff, Joseffy and Rosenthal, and any effort to make it appear otherwise is tomfoolery and nonsense.

We do not mean to convey the idea that a grand piano is necessarily not a good piano because these half dozen prominent pianists have not played it publicly, but we do mean that it is absurd for a music trade paper or a piano firm to make such a statement as that published by the Miller concern. We have not criticised the piano; we simply criticised the absurd remarks of which the piano was the subject.

The 3,650 Concerts in 10 Years.

The next statement we criticised was this bungling remark:

In one period of 10 years not a single day passed without the Miller piano being used in a concert.

The Miller concern reply that their piano "has been used during a period of 10 consecutive years in more than 3,650 concerts;" that "the firm have a record of most of these concerts." According to this statement, the Miller piano

was used in 520 Sunday concerts, and more than that, in 520 consecutive Sunday concerts, for it says that "not a single day passed in one period of 10 consecutive years without the Miller piano being used in a concert."

Very few concerts of quality occur in this country on Sundays. It would be interesting to learn where those 520 consecutive Sunday concerts took place. To spend money in ridiculous music trade papers with foolish replies does not answer our criticism.

We do not mean to convey the idea that a grand piano is necessarily not a good piano because it has not been played in 3,650 consecutive concerts in 3,650 consecutive days; but we do mean that it is absurd for a music trade paper or a piano firm to make such a statement as that published by the Miller concern.

A la Don Quixote, the Millers are fighting windmills. They are under the impression that a certain great house in the piano line is antagonistic to them and is actively engaged in competition with them. As a matter of fact, although we have been doing business with the firm they allude to in their replies to our criticism, and these business relations have extended through a period of years, we have, up to date, never yet heard the name Miller uttered on the premises or even indirectly referred to.

If there is one concern in Boston whose grand pianos have made a record; whose grand pianos have been played thousands upon thousands of times by hosts of great pianists; whose grand pianos have become and are celebrated throughout the world and made Boston famous as a centre of piano manufacturing, and to whom the Millers and every other Boston piano manufacturing firm should feel under obligations for the high standard they have adopted as makers and men, it is the firm of Chickering & Sons.

Philadelphia Trade.

THE MUSICAL COURIER is warmly welcomed by the musical trade fraternity and by professionals and amateurs as well. They all wish to see it, and they admire its bold and pungent criticisms. Its representatives here look for the friendly and practical co-operation of all who have the real interests of the profession at heart, and their number is by no means small.

Farrand & Votey, Detroit, Mich., are the manufacturers and inventors of a comparatively new line of organs, called the Electric Organ. They are made in either pipe or reed, with from one to four manuals and full complement of pedals. The bellows can be run by the currents from an electric light wire; in this case the cost of running is about 25 cents per month. Storage batteries may also be used for the bellows; they require charging, with ordinary use, about once in three months at a cost of \$1 each time. The current from either the wire or battery is transmitted to a small motor, which acts automatically, stopping when the bellows are full and running when more wind is required.

C. W. Kennedy & Co., Chestnut-st., near Seventeenth-st., have the agency for these organs in Philadelphia. They report large sales, ranging from \$800 to \$1,000 and \$1,500 for each organ.

C. J. Heppie, 117 Chestnut-st., is exhibiting a Lindeman piano, which was in the hottest part of the recent fire at Broad and Columbia-ave. The sounding board is perfect, the dampers are but slightly injured, and the instrument is capable of being repaired, although the intense heat has taken all the veneer from the case and varnish has given the keys a coating.

Wm. M. Simpson & Co., 1423 Chestnut-st., are the agents of the Hallett & Davis pianos, and are selling a great many of them; they also have a good demand for the Miller organs.

They have had a very good year up to the present and look forward to good trade during the whole season.

The Lester Piano Company are meeting with great success in the sale of their pianos. F. A. North & Co., 1308 Chestnut-st., are the Philadelphia agents. Although the Lester Piano Company are a new concern they have been so busy that they have been almost unable to fill their orders. Lyon & Healy, Chicago, and well-known dealers in other cities are their agents.

Wm. D. Dutton & Co., 1115 Chestnut-st., are the agents for the Hardman and the Blüthner pianos. They have sold the Hardman to many of our musical people here and in other cities. The Blüthner is made in Leipsic and imported by this firm. They have inaugurated the one price system in their store and find that it works very well.

Mr. Bacon's Suggestions.

NEW YORK, March 25, 1889.

Editors Musical Courier:

THE approaching industrial parade in connection with the Centennial to be commemorated in this city next month gives the piano makers a fine opportunity to make a brilliant display. Can we not for a while bury our jealousy as to whether Americans or Germans make the best pianos, or whether A's or B's mode of inserting the tuning pins is superior, and develop the latent patriotism which fills all of our hearts? Whether our ancestors came from England 200 years ago or from Germany 40 years ago we are all on this occasion equally interested in the success of the coming parade. To this end I would suggest that through your valuable paper you issue a call for a meeting of the trade at some convenient location to decide upon some mode of participating in the coming industrial parade.

At this meeting committees could be appointed to arrange for an impressive parade of piano makers.

Yours truly,

FRANCIS BACON.

Paris Exhibition.

AS we anticipated, the musical instrument department of the Paris Exhibition will, so far as England is concerned, be a small one. Only two English piano makers will exhibit at all, the large majority of the leading firms remembering the result of the last Paris Exhibition, and not caring again to run any absurd risks. It will be recollected that in 1878 French pianos and other musical instruments were glorified at the expense of all other makes. As to the exhibition which will open in two months' time, no jury has yet been appointed, and the English trade have a very well founded objection to competing before the names of the jurors are known. The Germans, also, will be very poorly represented, the few German houses who will send goods exhibiting, as a rule, under some other nationality. It would, indeed, in the present state of French opinion against Germany, be a hopeless business to expect that German pianos would be treated with even common fairness in Paris. On the other hand, as we understand, the American section will be large, although we very much doubt whether any prominent firms will consent to compete for awards. The objections which English manufacturers have raised apply equally to the American makers, who are not likely to again place themselves in the position accorded them in 1878.—"London and Provincial M. T. Review."

Verbatim et Literatim.

THE following letter was recently received by the Estey Organ Company addressed in an envelope that read: "S. Tart. organ compney Boston mastocet:"

COLUMBUS, Ky.

Boston, mastocet.

I will Set my Self Down to right to you all for a cattle log of hand organ from the cheapest to the Peat. i Do not no any of you but i can not no you if I Do not right to you all. let me no soon.

THOMAS W. JACKSON.

—D. S. Andrus & Co., the popular and progressive music dealers, are about to start a new branch in this line of business—that of publishing music. This new departure has become necessary on account of the fast increasing business in a general way, and their facilities for the new work will be the most extensive outside of the large cities. They will publish all kinds of piano, organ, band and orchestra music, and will be headquarters for all the finest and best makes of band and orchestra instruments. John Hazel, the renowned cornetist and composer, will be connected with this department of the house, this fact alone being a sufficient guarantee that the Old Reliable Music House intends to furnish nothing but the best.—Williamsport (Pa.) "Daily Item."

—Lawyer William C. Strawbridge and J. Bonsall Taylor on Saturday filed in the Circuit Court, of Philadelphia, in behalf of Joseph H. Wadsworth, of Boston, the American representative of Gilbert and Sullivan, a bill in equity against the W. F. Shaw Company, music publishers of this city, to restrain them from publishing and offering for sale the authorized arrangement of the score of "The Yeomen of the Guard," which was made in England by Bucalossi, by permission of Gilbert and Sullivan. It is claimed that the Shaw Company, without obtaining the consent of the opera writers, and without their license, has republished the score, which is protected by the American copyright. The case will be heard at an early day.

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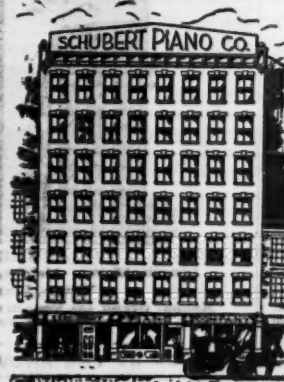
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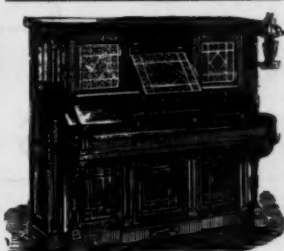
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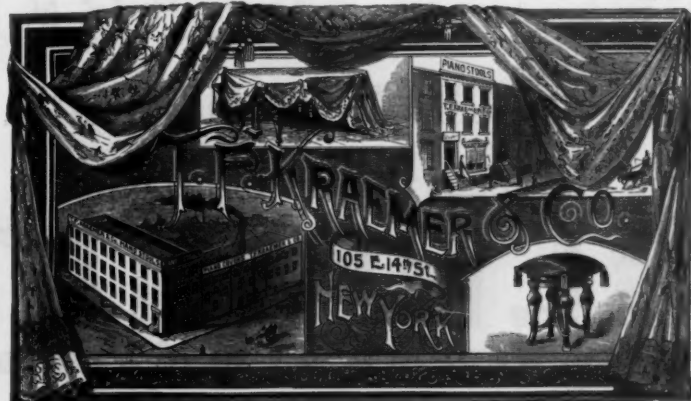
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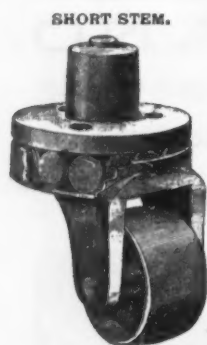
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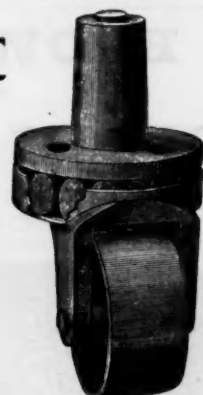
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